

The NEW YORK
CLIPPER
THE OLDEST THEATRICAL PUBLICATION IN AMERICA

JANUARY 25, 1922

PRICE FIFTEEN CENTS



THE NATIONAL THEATRICAL WEEKLY

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HERE ARE THE FIRST TWO

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USED AS
BALLAD
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PATTERNS
AND
DOUBLES
READY

VERSIONS
OF EVERY
DESCRIPTION
READY
MALE
DOUBLE
FEMALE
DOUBLE
FEMALE
SINGLE
AND EXTRA
CHORUSES

MY MAMMY KNOWS

By HARRY DE COSTA
and M. K. JEROME

Moderato

Till Ready

Voice

From Dixie land I strayed, And
its might, y' lone some here, with
A way for man y' years, For all the
To tell your troubles to; I need a
have stayed, A way for man y' years, For all the
no one near, To tell your troubles to; I need a
joy, I crept in full live paid, With heart aches and with tears, I'm
word of cheer, And mammy know just what to do, I'll
feel, ing down in the mouth, And this is why I'm go ing down South,
be so hap py down home! With my old pal, the tra est live known.

Chorus

My mammy knows, Just how to cheer and comfort me, My mammy knows—
— just how to show real sym. pa. thy; I'm gen. na bless the train that takes me
back a gain, I'll be near er Heav en ev. ry mile; In her arms I'll creep and cry my
self to sleep, I know I'll wake up with a smile, In the glom. in.
— Be neath the sil. vry moon, I'll be roam. in. with lov. in mam. my soon.
— I wan. na be down where the dear old Swan. ee flows: My
poor heart is ach. in how to keep it from break. in. My mam. my knows. My mam. my knows.

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She's Mine, All Mine!

By BERT KALMAR
and HARRY RUBY

Tempo di Valse

Voice

The boys on the cor. ner were talk. ing Each one said his girl was the best. And
You ought a sec Jim. my on Sun. day When he goes to call on his skirt. He
all. er they all get thru squak. ing One big guy stopped and from the rest, "I'm my O'
wears a white col. lar on Sun. day And puts on his oth. er blue shirt. They go to
leav. y said, "I've got a dear. le, She's dif ferent from all of your girls. She's not a
danc. er, but he takes no chances, He al. ways sticks close to her side. And when a
queen like you see on the screen, And she ain't got no dia. monds or pearls, —
pal wants to dance with his gal, He says, "go to it I'm sat. is. fied!"

Chorus

"But she's mine, all mine! Yes, she's no. bod. y else. 's but mine! I told her I
"But she's mine, all mine! — Yes, she's no. bod. y else. 's but mine! — She sure is a
"But she's mine, all mine! — As a cook she is cer. tain. ly fine! Her pies are do
worked in, she fac. to ry, And that's how she hap. pied to get stuck on me; And she's
danc. y, she's hand. y, for fair, She makes her own clothes and she cuts her own hair; And she's
lit. lus, she baked me a mince, I ate some last week and it's been with me since; And she's
mine, all mine! On her nose there's a per. ma. nent shine. — She has big blue eyes and a
mine, all mine! — She's as sweet as the grapes on the vine. — Last night in the par. lor we
mine, all mine! — And I know that we'll get a long fine. — She's smart as a whip and as
lit. the pug. nose, She puts Ma. ry Gar. den all o. ver her clothes; She looks like a
as all a. — fine, she gave her a ring an. y gals proud to own; And I'm sav. ing
sharp as a knife, She saved ev. ry dol. lar she's made in her life; When she gets e.
dai. sy, and smells like a rose, And she's mine, all mine! "But she's mine!"
up now to buy her the stone, And she's mine, all mine! "But she's mine!"
noughness I'll make her my wife, And she's mine, all mine! "But she's mine!"

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The NEW YORK CLIPPER

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Copyrighted, 1922, and published weekly by the Clipper Corporation, 1658 Broadway, New York. Entered at the Post Office at New York, June 24, 1879, as second class mail matter under act of March 3, 1879.

Founded by
FRANK QUEEN, 1853

NEW YORK, JANUARY 25, 1922

VOLUME LXIX—No. 51
Price Fifteen Cents, \$5.00 a Year

MUSICAL SHOWS GETTING MOST OF BROADWAY'S THEATRE MONEY

"Sally," "Good Morning Dearie" and "Music Box Revue" Playing to Capacity Audiences, While Many of the Dramatic Hits Are Dropping Off.

Business in Broadway theatres continued poor last week, and the early part of the present week, with very little relief in sight. The few attractions which have led in receipts since their openings, however, continue for the most part to hold their own. This applies in greater degree to the musical shows, such as "Good Morning Dearie," and "The Music Box Revue." The dramatic shows which started off so well in the late Fall and earlier this Winter are falling off badly.

Many shows are leaving Broadway at the end of this week. In all six shows are scheduled to depart by Saturday. Three shows closed last Saturday. With one opening on Monday night, "The National Anthem," at the Henry Miller Theatre, and two on Tuesday night, "Marjolaine" at the Broadhurst and "The Deluge" at the Plymouth, there were forty-eight shows running in Broadway houses. An astonishingly large percentage of these shows are forced to take advantage of the cut-rate agencies.

In all there were twenty-one shows listed on the cut-rates on Monday of this week. Among them were such former hits as "The Bill of Divorcement," and "The Circle." The latter named of these is due to go on tour in several weeks, but "The Bill of Divorcement" has been looked upon as the strongest drama on view this season. "The Circle," with its powerful cast, headed by John Drew and Mrs. Leslie Carter, started its career twenty weeks ago at a great rate, hitting a pace around \$20,000 a week. It kept this up for some time, but shortly before it left the Selwyn Theatre and changed to the Fulton, its receipts began dropping. Now with the aid of the cut-rate agency, it is doing but little better than \$10,000 a week.

"The Bill of Divorcement," which started everybody when its business jumped several hundred per cent after opening so slow it looked like a sure flop, was placed on the cut-rates for the first time last week.

The six shows which are set to leave Broadway at the end of this week are: "Bluebeard's Eighth Wife," at the Ritz; "Face Value," with Leo Ditrichstein, at the Forty-ninth Street; "The Dream Maker," with William Gillette, at the Empire; "The Wild Cat," at the Park Theatre; "The Varying Shore," with Elsie Ferguson, at the Hudson, and Fritz Leiber in Shakespearean repertoire at the Forty-eighth Street. Two of these houses will remain dark for a short period until attractions booked are ready. The Forty-eighth Street Theatre will open on Saturday of this week, with Brady's production of "The Nest." The Empire will re-open next week with Doris Keane in "The Czarina"; the Park will re-open next week with Frank Fay's "Fables," delayed from last Summer; the Hudson will re-open with Marie Lohr in "The Voice from the Minaret." The two houses to remain dark are the Ritz and the Forty-ninth Street.

Besides the two openings which took place on Monday and Tuesday, one other show is scheduled to make its debut on Broadway, besides the aforementioned "The Nest." This one is "Pins and Needles," the English Revue. On Tuesday its opening was postponed until Monday of next week.

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MOTION PICTURES IN CHURCH

AURORA, Ill., Jan. 23.—The First Congregational Church has substituted a programme of motion pictures for the usual Sunday night services. A fire proof picture booth has been installed in the church, and it is believed that the picture programme is to be a permanent one.

The change has been made with the idea of getting people that are not in the habit of attending church, to come to see the pictures, meet the church people and eventually come to the religious services as well.

F. G. Beardsley, pastor of the church, announced recently that the pictures to be shown will not be of a religious nature.

"BAD MAN" ACTOR ELOPES

PITTSBURGH, Jan. 23.—The members of the cast of "The Bad Man" company, with Holbrook Blinn, which played here last week, were astonished when they learned that the week previous in Philadelphia, Eva Esmond, better known as Babe Esmond, late star of "Racketty Packetty House," and vaudeville actress, had eloped with Marinos Byron of "The Bad Man," to Elkton, Maryland, where they were married.

NEW COLISEUM OPENS

OKLAHOMA CITY, Jan. 23.—The New Coliseum, with a seating capacity of 5,375 and costing about \$350,000, opened here last week with "The Merry Widow" as the attraction.

The new theatre has stage capacity large enough to handle any road attraction, no matter how large it may be, and seating capacity of sufficient size to accommodate all persons desiring to see any attraction that may be booked.

A number of the big travelling shows have already been booked for the theatre.

PLAYERS WANT STATE CHARTER

MEMPHIS, Tenn., Jan. 23.—Application for a State charter was filed last week by the Little Theatre Players' Association, which intends to erect its own theatre in Memphis. The incorporators of the Association are: Howard W. Brown, William S. Lawo, Mrs. Jno. F. Bruce, Mrs. Greenwood Worden and Maude Mooreland. At present the theatre at the St. Agnes Academy here is being used to house the plays presented by the little theatre group, which is fast attaining prominence locally.

VAUDEVILLE ACTOR DISAPPEARS

CHICAGO, Ill., Jan. 23.—The arrival here last week of Miss Percie Judah and Ed. "Bozo" Fox, vaudeville performers, from Seattle, brought forth the information that Ed Johnstone, who had made up an act with them playing over the Pantages theatres, had mysteriously disappeared several weeks before in Seattle and had not been heard of since.

The disappearance took place between Everett, Washington, and Tacoma, Washington, on December 25th. The act, which was called Johnstone, Fox & Company, played the preceding week at Vancouver, B. C., and played a Sunday date on the 25th at Everett, Wash. Leaving after the night show at Everett, for Tacoma, where they were billed for a week, Johnstone was not seen. At the matinee on Monday Johnstone did not show up and Miss Judah and Fox did a two-act for the week. Their route was cancelled at the end of the week, however, as Johnstone did not show up.

BLANEY STOCK CLOSES

NEWARK, N. J., Jan. 21.—The Blaneys closed their stock season at the Orpheum Theatre here, last Saturday. They have sub-leased the house until next April, when they will re-open it with stock. The house is dark this week, but will probably open in a week or two with popular priced road attractions.

The Blaneys have a long-term lease on the Orpheum. Last season was one of the best the Blaneys have had for a long time, but business this season was very poor. Bringing road shows into the Orpheum will mean that the Broad Theatre, which has been the only theatre here to house legitimate attractions for over five years, will have competition, although of an inferior grade.

GALLERY SEAT PRICES CUT

CHICAGO, Jan. 23.—The Illinois, and Powers theatres have cut the price of gallery seats fifty per cent. Both theatres carried extensive advertising in the daily papers announcing the reduction. Former prices for gallery seats in these houses were \$1 and all have been reduced to \$.50.

Harry J. Powers, manager, said that the reduction was made in order to conform to the spirit of the times, and to make the second balcony seats once more attractive.

"UNCLE TOM" GETTING MONEY

SYRACUSE, Jan. 23.—"Uncle Tom's Cabin," Harriet Beecher Stowe's drama of slavery days, appears here at the Bastable Theatre for three matinee and three evening performances starting Thursday of this week. The revival of this old favorite is hitting among the big money returns through this section of the state.

TEN CENT TOP FOR VAUDEVILLE

OKLAHOMA CITY, Jan. 23.—The Lyric Theatre here has abandoned stock and opened on Monday presenting a bill made up of pictures and five vaudeville acts.

Ten cents for any seat in the house is the new admission price.

OLCOTT GOING TO THE COAST

Chauncey Olcott and his company in the Irish comedy "Ragged Robin" are making a twenty weeks' tour to the Pacific Coast, returning to New York late in June.

SHUBERTS IN NEW ALLIANCE

BALTIMORE, Jan. 23.—The alliance of the Erlanger-Shubert, and Nixon-Nirdlinger theatrical interests which was announced as pending several weeks ago, was verified here last week by Fred G. Nixon-Nirdlinger, who arrived in Baltimore to study the theatrical situation. The net result of the combine, as affects Baltimore, will probably be the closing of either Ford's Theatre or the Academy of Music. The latter house is now used by the Shuberts for their vaudeville, and if it is decided to close it, Shubert Vaudeville will probably be switched to Fords'.

Mr. Nixon-Nirdlinger also stated that houses in other cities would either be closed or turned over to the Shuberts for their vaudeville venture.

The conclusion of the details in the forming of the Shubert-Erlanger-Nixon-Nirdlinger combine has already resulted in the collapse of the negotiations between the Shuberts and Charles E. Whitehurst, owner of the Century, New and Garden motion picture theatres, for the leasing of the Century for Shubert Vaudeville.

"Regardless of the final decision with regard to the Baltimore theatres the tie-up of the three theatrical interests will result in better shows," declared Mr. Nirdlinger.

During periods of prosperity a variety of theatrical enterprises was profitable. Now, every one in the theatrical business is anxious to attract crowds, which will keep his houses from actual loss.

"As a result the Erlanger, Nixon-Nirdlinger and Shuberts have decided to end the costly competition which has prevailed in the past and to endeavor to evolve a scheme in each city which will in the end insure a profit to all. Savings in overhead, which we expect to make, will be reflected in lower admission rates as seen as the savings are apparent. Briefly, we have had a little disarmament parley of our own and have decided to scrap the building of new theatres for about ten years. There are too many houses now and not sufficient really good shows to fill them. Fine houses are required to book indifferent shows, but by checking useless building and closing some houses we can confine bookings to the best offerings."

BIG VAUDEVILLE HOUSE CLOSES

OKLAHOMA CITY, Jan. 23.—The Liberty Theatre here, one of the largest and finest houses in the entire southwest, and which since opening five years ago has played vaudeville and pictures, closed last Saturday for an indefinite period.

No announcement as to its future policy or re-opening date has been made. Poor business was the cause of the closing.

"BAT" BREAKS COAST RECORD

SAN FRANCISCO, Jan. 23.—"The Bat," which closed a three weeks' engagement at the Century, hung up a record for the house and coast. With an extra Sunday night performance, the receipts ran over the \$60,000 mark.

NEW HOUSE IN BELVIDERE

ELGIN, Ill., Jan. 23.—Belvidere, thirty miles north of Elgin, has a new theatre called the Apollo which opened its doors last week. The initial attraction, "Take It From Me," played to capacity. Frank Rhinehart is manager.

ACTORS ASSN. FILES BRIEF ON PROPOSED FILM LEGISLATION

John Emerson, President of Association, and Paul Turner, Attorney in Washington in Effort to Have Imported Film Tariff Set At 60% Ad Valorem

WASHINGTON, Jan. 23.—John Emerson, President of the Actors' Equity Association, and Paul N. Turner, attorney for Equity, arrived here on Monday, for the purpose of conferring with Senator Calder, chairman of the Senate Finance Committee, in an effort to have the tariff on imported motion pictures set at 60% ad valorem, based upon their American valuation, instead of 30%, as at present specified in the Fordney Tariff Bill, which is soon to come up in the Senate for passage.

Attorney Turner, on behalf of Equity, presented a brief upon the motion picture tariff question to the Senate in which he made an exhaustive study of all conditions and points involved. He pointed out that even at a 60% ad valorem duty, German or other foreign films imported here would still be brought in at from twenty to thirty per cent. less than if they had been manufactured in the United States. The 30% ad valorem duty at present provided by the proposed Fordney Tariff Act, he said, would be insufficient.

The motion picture producers have been conducting a vigorous lobby in Washington against the proposed duty. They have intensified their campaign during the last few weeks, and it is largely for this reason Mr. Emerson and Mr. Turner have come to Washington, as Equity is practically the only one fighting for the tariff.

The Equity brief contains, among other things, facts and figures showing that the great majority of the many foreign films imported during the last year have been brought in by five of the largest producing and distributing firms in the country, namely: the Famous Players-Lasky Corporation, Associated First National, Goldwyn, the United Artists and Pathe. These companies, who produce and distribute the majority of the pictures in this country, are the very ones, the brief points out, who are ruining the domestic industry by importing foreign films.

As an example of the great depression in the American motion picture industry, upon which at least 250,000 people depend for their living, the brief cites the fact that production has fallen off over 60% in the past eighteen months.

In the same period of eighteen months, according to the brief, importation of foreign films has increased 500%, with the probability that the increase will be immeasurably greater in the year 1922. There are already advertised for early distribution this year twenty-five foreign films, most of them of German make.

The argument raised by the film producers that foreign countries would immediately retaliate if a high duty is placed on their film products is declared entirely without merit by the brief. In part, the brief states:

The Actors' Equity Association represents the workers in the motion picture field.

It respectfully submits that the specious and dust-throwing arguments of the motion picture producers in this country against the imposition of a duty means one thing and one thing only—that they, being few in number, and practically controlling among them not only production and distribution but also exhibition, have decided that at the proper time these controlling companies can get together and by mutual agreement and for mutual protection can and will control the price of admission in this country, and therefore that the producers are in a position where it is to their advantage to manufacture where it costs the least, even though this may mean the transplanting of a major part of the motion picture industry to Europe.

The largest single concern, The Famous Players-Lasky Corporation, is already being

proceeded against by the United States as a violator of the Sherman Act.

It must be remembered that switching the industry is a comparatively easy task.

A studio is but four walls. It is easily convertible for other uses.

Inside the studio the main equipment is electrical equipment. This can be boxed and sent anywhere.

The rest is negligible in amount and in value.

It is clearly apparent that if American producers had not made definite plans to go abroad they would fight for a tariff instead of against it.

The Government reports plainly show that the industry in Europe is coming back and coming back fast.

A late trade report says that there are now in operation or preparing to operate 1600 film companies in Germany alone, and that it is even now the second largest industry in Germany. Even though this statement be discounted 50% it spells immediate and vital competition, and it is perfectly apparent that if the four or five leading producers—distributors—exhibitors, who virtually control and practically own the industry in the United States had not decided to manufacture abroad, they would be fighting this situation, which is sure to come, by every means in their power.

The argument advanced by them against the tariff that England, France, Italy and Germany will retaliate is futile.

Germany and France have already acted, and it is only common sense to assume that as each of the countries just named badly need revenue, they will regardless of any action we may take, place a tax on our exports to them.

Moreover, it is perfectly apparent that these countries who have not acted have every motive to do so in order to furnish an incentive to their own manufacturers to re-build a native industry just as Germany has done.

A mere comparison of European and American manufacturing costs make it apparent that a substantial ad valorem duty based upon American valuation is necessary to save the industry from going abroad. The disproportion between such manufacturing costs is so large that it is not expected that even a duty of 60% will prevent the importation of foreign-made films going to Europe.

Its effect will be to make the producer careful to import into this country only pictures especially suited for the American market.

It certainly will not, as contended, prevent the importation of foreign made films of genuine merit, for these will be just as sure of success in this country as abroad.

An analysis of the figures makes it evident that once this fact of suitability is decided upon, a 60% duty is as readily leviable and will be as readily paid as a 30% duty. For instance, "Deception" costs less than \$30,000.00 to make in Germany. David Griffith estimates that it would have cost in excess of \$500,000.00 to make in this country. Let us assume, however, that "Deception" cost \$50,000.00 to make instead of \$30,000.00. A 60% duty based on \$50,000.00 would be \$30,000.00. Add to this the foreign cost of \$50,000.00 and we have a total of \$80,000.00 which the producer would pay to lay down the film in the United States as against a \$500,000.00 cost here. In other words, a saving of \$150,000.00.

Again let us assume the case of a picture costing \$20,000.00 to make in Europe and \$100,000.00 in the United States. In such case the duty would be \$60,000.00 the cost \$20,000.00, and for \$80,000.00 the producer owns a picture which would cost him \$100,000.00.

(Continued on page 30)

SHOWS CLOSE IN BOSTON

BOSTON, Jan. 23.—"The Wandering Jew" and "Happy-Go-Lucky" closed their tours here on Saturday night and were brought back to New York.

"The Wandering Jew," an English play, was produced by A. L. Erlanger and David Belasco, and first presented at the Knickerbocker Theatre, in New York. After a short career there it was sent on tour. It played a short engagement at Philadelphia and was then brought to Boston, where it lasted but a few weeks at the Hollis. The play, which was produced on a massive scale, cost a heap of money, probably as much as \$75,000, most of which has not yet been returned on the investment.

"Happy-Go-Lucky," Al H. Woods' production, was exhumed from the storehouse by Woods and sent to Boston for the holiday season. It stayed about four weeks altogether and was booked to start off on a Canadian tour, but the risk seemed too great.

"PUT AND TAKE" AGAIN

A new version of the all-colored "Put and Take," musical show which had a short run last summer at the Town Hall, is going out. The new book and lyrics are by Babe Townsend and Clarence Muse; music by Perry Bradford. The show will tour the country, playing the principal cities, and is expected to open out of town February 12.

In the cast now rehearsing are: Edith Wilson, who was in the original production; Ed. Peat, Lena Wilson, The Original Jazz Hounds, a jazz band that was on tour with Edith Wilson, and also made Columbia records; Clarence Muse, Babe Townsend, Eddie Gray, Manhattan Four, Dancer Green, Sandy Burns, and a chorus of forty girls and ten boys.

At the time of the closing of the original production, the consensus of opinion was that the show had possibilities, but lacked sufficient capital to carry it over the heated period. Perry Bradford, songwriter and music publisher, is interested in the new piece.

NEW CLUB OPENS

A new after-theatre club was opened last Saturday night by Johnny Black, the songwriter and actor, and Al Herman, vaudeville agent, in the Beaux Arts Cafe, at West Fortieth street and Sixth avenue. The new club, which is known as Johnny Black's After-Theatre Club, occupies the Rose Room of the Beaux Arts.

Johnny Black's Band, with Black as leader and host, the dance team of Fay White and Howard Mill, and Margaret Owen, singer, do the entertaining. The formal opening of the club will be held Thursday night of this week.

JEAN SOUTHERN SUED

Jean Southern, the motion picture star and vaudeville actress, was sued last week for \$442 alleged to be due for the conversion of stage drops by the Beaumont Velvet Scenery Studios, Inc., of No. 230 West Forty-sixth street. Suit was filed in the Third District Municipal Court. The complaint states that the scenery involved was rented to Miss Southern and that they have been damaged by her withholding it. Miss Southern filed answer to the charge, in which she declared she has made payment in full for the scenery.

RUSSELL FOR WATERTOWN

OSWEGO, N. Y., Jan. 3.—Edwin F. Russell, who has been managing the Morton-Sesonke interests here for about a year, has been transferred to Watertown, N. Y., where the firm have large theatrical holdings. Mr. Russell had many friends here who will regret his leaving. J. E. Smith, former manager of the Crescent Theatre, Syracuse, succeeds Mr. Russell here.

ACTS AT CAFE DE PARIS

At the Café de Paris, located on Broadway and 49th street, the midnight show is being headlined by Sally Fields and Eddy Cox. The other acts appearing on the bill are Louise and Mitchell, Mlle. Phoebe, Paul Whiteman's Vernon Country Club Orchestra, Sherman, Van and Hyman, and Billie Shaw and Company.

"THE CZARINA" SCORES

BALTIMORE, Jan. 21.—Doris Keane, famed for her portrayal of the passionate "Cavalini" in Edward Sheldon's play, "Romance," proved by her acting in the first public performance here this week at Ford's Theatre of "The Czarina," that her eight years in the former part have not dulled her artistic ability in any sense. "The Czarina," too, requires most expert acting of its leading actress and Miss Keane in every way fills the bill.

"The Czarina" is an adaptation by Edward Sheldon from the Hungarian of Melchior Lengyel and Lajos Biro. It has to do with a stage of the life of Empress Catherine of Russia, that peculiar woman whose life has always made such interesting and exciting reading. The play, of necessity, does not touch upon much of the really atrocious episodes in the life of the Great Catherine, but rather gives impression enough of them to make the portrayal sufficiently historical. The play is in three acts.

Catherine, who is by birth a German princess, ascends to sole power over Russia by the sudden death of her husband, the Czar. The play proceeds from that time and depicts the circumstances and results of her amour for one Count Alexi Cserny. The costuming and setting supplied by Gilbert Miller, head of Charles Frohman, Inc., which produced the new play, is splendidly rich and colorful.

The cast supporting Miss Keane, composed of Frederick Kerr, Basil Rathbone, Lois Meredith, the veteran William H. Thompson and others, is a most capable one.

"The Czarina" plays at the National Theatre in Washington the week of Jan. 23rd, and the following Monday will open at the Empire in New York, taking the place of William Gillette's play, "The Dream Maker."

GUILD FOR CATHOLIC ACTORS

WASHINGTON, D. C., Jan. 23.—The Catholic Actors Guild of America, with the approbation of Archbishop M. J. Curley and Rt. Rev. Mgr. Thomas, has appointed the Rev. Francis J. Hurney, of St. Patrick's church to organize a branch of the guild in Washington. The object of the Washington auxiliary will be to minister to the spiritual needs of touring members of the guild, to promote social activities of the Catholic actors and actresses while in this city and to arrange for the care of those who may fall ill while playing here.

Funds to carry on the work will be raised mainly by occasional matinee performances in the St. Patrick Players' well-equipped "little theatre," Carroll hall, when playlets will be performed in which the leading parts will be taken by professionals playing at the local theatres, supported by the players in the minor roles.

INVEST IN THEATRE

MALONE, N. Y., Jan. 23.—A transaction has been completed here whereby several business men of this city have become financially interested in the Grand Theatre Co., which operates the Grand Theatre, by purchasing the stock in the organization held by Mrs. E. C. Kirk, and part of the stock held by F. S. Kirk. The officers of the reorganized company are F. S. Kirk, president; F. P. Meehan, vice-president; T. J. McKee, secretary and treasurer. Messrs. Kirk and Meehan are experienced theatre men. The Grand will undergo extensive alterations early in the Spring, and the policy of the house will be photoplays, and an occasional road attraction.

"STAMBOUL" CAST REHEARSING

"The Rose of Stamboul," the Leo Fall Viennese operetta which was a sensation abroad, is now in rehearsal at the Century Theatre and is scheduled to follow "The Chocolate Soldier" at that theatre in about three weeks.

Donald Brian, Tessa Kosta, and James Barton will be the principals in the cast. A special ballet is being put on by Fokine, and many imported novel scenic effects never before introduced in this country will be employed. Sigmund Romberg is adapting the score for the American taste which will also have several interpolated numbers by Al Goodman, who will conduct.

ZIEGFELD-EQUITY BREACH WIDENS OVER VERA MICHELINA CASE

**Fanny Brice Ill and Out of Cast—Ziegfeld Complained to Equity
Over Miss Michelina's Refusal to Play Part—She
Declares Ziegfeld Is "Unfair"**

CHICAGO, Jan. 23.—The publicity given by Flo Ziegfeld, Jr., to his difficulties with Vera Michelina, prima donna with the "Follies" playing at the Colonial Theatre here, has led Miss Michelina and officials of the Actors' Equity Association, including Executive-Secretary Frank Gillmore, who stopped off here for an hour last Thursday while changing trains on his way to Los Angeles, to give their side of the argument.

Since arriving in Chicago, Ziegfeld and his "troubles" with the Actors' Equity Association have been a continual source of inspiration for the news-hungry daily newspaper writers. The latest development occurred last week when Ziegfeld charged that Equity had gone so far as to dictate to him exactly what position an actress should take while on the stage. This had reference to Vera Michelina, the prima donna. Ziegfeld has felt very mean towards Miss Michelina, according to Equity officials, ever since he was forced to take her back in the show after it left New York because the production in which he had "farmed her out" had flopped. Miss Michelina holds a run-of-the-play contract, and gets a very large salary, but there is really no suitable spot for her in the show.

Since coming to Chicago, however, Fanny Brice, the comedienne, has felt the need to take a little vacation so that she could undergo a very necessary operation. Ziegfeld asked Miss Michelina if she would play Miss Brice's part while she laid off. Miss Michelina refused.

She was a prima donna; her contract

called for prima donna work and not for comedy. Besides, she had her own reputation to look after, and she couldn't afford to take the chance of endangering it by doing work she was not accustomed to. Then Ziegfeld complained to Equity of her "lack of fairness." Equity appealed to Miss Michelina to agree to Mr. Ziegfeld's request. She finally agreed to do Fanny Brice's stuff and rehearsed it. One thing, however, she absolutely would not do, and that was one number of Miss Brice's,—"Mon Homme." Everything else she did and Miss Brice was able to undergo her operation while Miss Michelina filled in for her.

Even then, it is claimed by Miss Michelina and several Equity officials, including Mr. Gillmore, Ziegfeld did not act fairly, for Miss Michelina was placed at the side of the stage instead of the center at the finale and was forced to dress in a dressing room two flights up, an unheard of indignity for a star.

Mr. Gillmore found time during his short stay here last week to assert that Mr. Ziegfeld "distorted the truth and did not know the meaning of the word gratitude."

NEW YORK, Jan. 23.—The Actors' Equity Association is gathering a great accumulation of facts showing Mr. Ziegfeld's alleged unfair actions preparatory to making a charge against him publicly and to the Producing Managers' Association, it is reported, in which the information about the Michelina case, will have an important position.

NEW MOTION IN IRWIN SUIT

A second motion requesting an order for the examination before trial of the officials of the Columbia Amusement Company, Sam. Scribner and Gus Hill, in the suit for \$100,000 brought by Fred Irwin, the former owner of two shows on the Columbia Wheel, was made last week by Lawyer Avel B. Silverman in the Supreme Court.

A previous order had been obtained but later reversed on the ground that it had been moved for prematurely.

Irwin is suing on the ground that he has been damaged by the cancellation by the officials of the company of the two franchises he had on the Columbia Wheel, on which he ran two shows, Fred Irwin's "Big Show" and "The Majestics."

FAVERSHAM ILL—OUT OF SHOW

William Faversham, featured player, has been out of the cast of "The Squaw Man," at the Astor Theatre for all the past week, and had not returned on Monday night of this week, but no announcement of this fact was carried in any newspaper. The advertisements carried in the dailies display Mr. Faversham's name in larger type than the title of the play.

Mr. Faversham is ill, reported to have been suddenly taken down with the grippe early last week. At the Astor Theatre, it was stated that he was expected to return to the play this week, but no definite date could be given.

"PLAYERS ASSEMBLY" INC.

"The Players Assembly" has been incorporated at Albany. Among the founders are, Helen Ware, Helen Lowell, Winifred Harris, Clarke Silvernail, Frank Doans, Brandon Hurst, Arthur Hohl, and others. The officers are, Helen Ware, president; Clarke Silvernail, vice-president; Frank Doan, secretary, and Brandon Hurst, treasurer. The first play to be produced by the new organization will be placed in rehearsal next week. The object of the "Assembly" will be to produce plays and establish a permanent players' company in New York.

COHAN PRODUCING AGAIN

George M. Cohan, is again actively engaged in producing plays and on Monday next will commence rehearsals for the second company of "The O'Brien Girl."

Cohan, who has been at the Liberty theatre recently, where the original company is playing, has been besieged with actors looking for engagements in the coming productions. A crowd estimated at over five hundred applied on Monday of this week. As soon as "The O'Brien Girl" gets under way Mr. Cohan will start on other productions. "The Tavern" and "The Meanest Man in the World" are scheduled for early presentations and these will be followed by a new play recently written by Mr. Cohan, and as yet unnamed.

Cohan is temporarily occupying his old offices at No. 227 West 45th street but will move as soon as suitable quarters can be found.

TWIN THEATRES TO OPEN

CHICAGO, Ill., Jan. 23.—Work continues on the Selwyn Twin Theatres and it was announced on Saturday morning that the contractors will positively have the houses ready to open in the spring. Fine weather conditions have assisted the builders. The entire frame work and outer granite is now in place. The roof will be completed next week and the interior workers will then take possession of the house.

THEATRES SOLD AT AUCTION

COLUMBIA, S. C., Jan. 23.—The Ideal and Broadway Theatres here have been sold at auction to satisfy a mortgage given by the Palmetto Enterprises to the Capitol Theatres Company. The two houses were bid in by the holders of the mortgage and revert back to the Capitol Company, which formerly operated them. The Ideal, and Broadway, play vaudeville and pictures.

PAVLOVA ON THE COAST

SAN FRANCISCO, Jan. 23.—Pavlova and her company have completed a week's engagement at the Century Theatre.

ARDELL TORE OUT THE SHEET

Franklin Ardell D'Ziuba, known on the stage as Franklin Ardell, and who is appearing in vaudeville in the sketch "King Solomon Jr.," appeared before Supreme Court Justice Davis, last week, as defendant in a suit for divorce brought by Marguerite Imandt D'Ziuba.

Ardell has been playing the "King Solomon Jr." sketch for nearly a year, and portrays the part of the hero, who has a wife for every day in the week.

Mrs. Martha Imandt, of Beechurst, L. I., mother of the plaintiff in the divorce action, testified for her daughter. She said that the evidence against her son-in-law was unearthed last September, as the result of a telephone call made by her upon the defendant at the Hotel Somerset. She said that her daughter was at the time in a hospital. D'Ziuba, she said, told her that he had taken a room at the hotel because he was lonely at home with his wife away.

She continued, "He failed to go to the hospital and I telephoned to his room. The answer was in a woman's voice. Later he told me that a chambermaid must have answered my telephone call. When I saw my daughter at the hospital, she said that she had a similar experience. Then I went to the hotel and looked at the register."

Edward Francis Lally, employed at the hotel, said that the defendant who had registered before as "Franklin Ardell and wife," tore the page from the register and, the witness said, was pursued to the street by two clerks. He made his escape in an automobile.

ACTORS SUE FOR SALARIES

Nicholous Coutoucas, the real estate agent who took so disastrous a flyer in the theatrical business when he produced "Lassie" for the road, stranding the company in Syracuse, N. Y., several weeks ago, was sued last week by eighteen members of the ill-fated company, the suits aggregating about \$800 in salaries of from \$35 to \$45 each. The suits, which were brought through the legal department of the Actors' Equity Association, were filed in the Third District Municipal Court.

Suits were brought by the following: Jane L. McGee Margaret Royal, Thais Lazare, Marti Du Bois, Florence M. Long, Edw. C. Harding, Maurice Sobie, Winifred Millard, Emy Gitana, Charles Ramsey, Pat Newell, Josephine Firth, George Holden, Alexandre Giglio, Victor R. Brown, George A. Dolan, Gladys Burgess and Mabel Guilford.

NEW POLICY FOR SUPREME

The new Supreme theatre in Brooklyn, which has been playing stock under the direction of Ray Payton, is to be turned into a vaudeville house. Bert Goldberg is to book it.



ETHEL GILMORE

This dainty little International Danseuse, assisted by her company of clever and beautiful dancers has returned to play a fourteen weeks' engagement in the New York vaudeville houses. Dance Originalities is the name of her act.

"APHRODITE" ACTORS FILE CLAIM

The Equity actors in the Comstock & Gest "Aphrodite" company, which was brought back to New York from Iowa last week, have presented claims to the A. E. A. for three performances which was deducted from their salaries when the show was unable to go on in Des Moines on Friday and Saturday, January 14th and 15th, because the stage hands and musicians refused to work without a guarantee, which was not given them.

Equity has the claims of the actors under consideration, but have not as yet sought to present them to Comstock & Gest. Equity officials said that Comstock & Gest would be sure to act fairly in the matter, as they had always in the past.

"Aphrodite" closed in Iowa City, on Monday of last week. It had been booked to play the previous week in Des Moines, but the Friday night and two Saturday performances did not take place. The reason for the elimination of these performances, which is termed by Comstock & Gest "an act of God," was that the manager of the theatre in Des Moines had disappeared, it is alleged, with several thousands of dollars of advance sale receipts and a number of his creditors placed an attachment upon all his property and also upon the show's property. The musicians and stage hands became suspicious and demanded that they be given guarantees for the payment of their wages. When these were not given they refused to work.

The attachment on the Comstock & Gest properties, which was not based upon any debt of that firm's was raised by one of its representatives on Saturday and the show proceeded to Iowa City, where it played on Monday and closed its tour, returning to New York.

Comstock & Gest, in deducting for the three performances not played, based their action on the contention that the layoff was no fault of theirs and could not have been avoided. This contention is disputed by the actors and by the Equity officials handling the case, but no formal demand has been made of Comstock & Gest for the payment of the money claimed.

Equity officials emphasized the fact last week that their relations with Comstock & Gest were, and had always been, exceedingly cordial.

THEATRE RECEIPTS FOR CHARITY

NEWARK, N. J., Jan. 23.—Director Brennan, of the Department of Public Safety of this city, has distributed \$99,175.66 among the local charities of this city. The amount represents the sums collected as a result of Sunday benefit performances held in the theatres here. Theatres that operate in this city on Sundays turn over a certain percentage of their receipts to the Department of Public Safety for charitable purposes.

BARTSCH SUES FOR ROYALTIES

Hans Bartsch, the play broker, with offices in the Empire Theatre Building, filed suit last week against one Max Bratt of No. 62 West Forty-fifth street, for royalties amounting to \$100 alleged to be owing for the production of the German operetta, "Die Geschiedene Frau," on January 4th in the Yorkville Casino. Bartsch claims he rented the play to Bratt for a benefit show, but never received the agreed upon rental fee.

"UNLOVED WIFE" IS BIG WINNER

George M. Gatts has one of the biggest winners among road shows this year in "The Unloved Wife," an inexpensively cast play which is packing them in wherever it plays. He has three companies out of this, although he started the season with only one. "The Unloved Wife" brings in as high as from \$6,000 to \$8,000 each week with each company.

STOCK FOR VAUDEVILLE HOUSE

CHICAGO, Ill., Jan. 23.—The Marlowe Theatre, Sixty-third and Harvard, contemplates changing their policy from vaudeville to tabloid stock. Billy Purl will be the producer. The house has been playing vaudeville for many years, under the book-direction of C. L. Carrell.

RAILROADS MAKING DECIDED CUT IN TRANSPORTATION RATES

Lackawanna, the First to Lower, Makes Substantial Reductions to Various Western Points—High Railroad Rates Are Keeping Many Shows Off the Road

The first definite move in connection with the lowering of railroad fares was made this week, when the Delaware, Lackawanna & Western Railroad Company, announced a number of substantial reductions in its rates to various points west of Buffalo.

The new rates take effect immediately, and a few of the points to which the reduced rates apply, are as follows:

Toronto, Ont., \$17.96; Cleveland, Ohio, \$19.55; Fort Wayne, Ind., \$26.29; Detroit, Mich., \$23.29; Grand Rapids, Mich., \$28.20; Chicago, Ill., \$30.70; St. Louis, Mo., \$35.56; Kansas City, Mo., \$45.60; Omaha, Neb., \$48.63; St. Paul, Minn., \$44.97; Denver, Colo., \$67.98; Salt Lake, Utah, \$85.77; San Diego, \$109.20; Los Angeles, \$109.20; San Francisco, \$109.20; Portland, \$108.13; Seattle, \$108.13; Vancouver, \$108.13.

The above rates are a substantial cut in the existing prices, a saving of a considerable amount being made in the long jumps.

The present rates on other lines are, Cleveland, \$20.55; Chicago, \$32.70; St. Louis, \$38.06; Kansas City, \$48.10 and San Francisco, \$111.70.

The announcement of the above cut in rates, is, it is believed, but the first step in a decided railroad rate cut, and a report now current in transportation circles is

to the effect that the railroad executives will, in the near future file notice with the Interstate Commerce Commission that they will grant a party rate to theatrical business.

Up to now the railroad companies have contended that the cost of labor must be materially reduced before any cut in rates could be made. Another objection to a party rate, is that it must apply to all classes and not theatrical companies, exclusively.

The railroads are fast settling the labor wage question and before the next theatrical season opens, it is believed the matter will be settled. Several meetings between union heads and the railroad officials are scheduled to take place within the next week or two, and it is probable that a settlement will then be effected.

In the meantime, theatrical companies on the road are having the hardest time of their careers. Shows carrying large casts are under such an enormous expense that their success is practically impossible. With the present business depression, it is almost financial suicide to send out a large company.

A cut in the railroad rates, would greatly relieve the situation, and upon this will depend largely as to how many road shows will be sent out next season.

GILLMORE FILES PROTEST

A scathing letter was written last week to Dr. Wilbur Crafts, head of the Reform Bureau of Washington, D. C., by Frank Gillmore, secretary of the Actor's Equity Association, in which the famous "blue-lawyer" was denounced for a statement he is said to have made that a law should be passed making it impossible "for an actress to get the son of a rich man drunk and marry him before he is sober." The letter, in full, read:

Dear Sir:—In advocating the passage of a bill prohibiting marriage for thirty days after announcement of the engagement, you are reported in the press to have said: "This will make it impossible for an actress to get the son of a rich man drunk and marry him before he is sober."

Having seen no contradiction, we are bound to assume that you are quoted correctly.

This association has the honor to represent the actors and actresses of America and we are deeply shocked that anyone, particularly a Churchman, should be guilty of such an intolerant, not to say contemptible, remark. As even a soap-box orator has generally one or two authorities on which to base his wild and whirling statements, we, therefore, ask for your statistics.

If you can give us one alleged actress guilty of the offense in which you have interested yourself, we can give the names of thousands who have lived and are living worthy and respected lives.

We know the women of our profession and revere them, whatever some perverted minds may think. It is needless to say that we do not judge all men in holy orders by one or two. We gratefully acknowledge their brotherly love, their true Christian spirit, and we thank God that not one-tenth of one per cent belong to the Pharisaic type.

Yours very truly,

FRANK GILLMORE.

BILL TO STOP TICKET BOOST

BOSTON, Jan. 23.—There is a new bill in the Legislature here that if passed will prohibit theatres from increasing their prices for shows given on Saturdays and holidays. It will be some time before action, if any, is taken on this bill, and from present indications the theatres will have taken care of the matter themselves by that time, as the tendency to do away with increased prices for special performances is on the increase.

There are other blue laws in the list. One bill filed seeks to make it compulsory for all residents of the State to attend church on Sundays.

Another bill prohibits smoking by women in hotels and restaurants and provides a penalty of a \$100 fine for the proprietor of any such place where a violation is found.

MARCUS CUTS SHOW AND PRICES

NEW ORLEANS, La., Jan. 3.—Abe Marcus and his musical comedy which played at the Tulane recently met with all sorts of troubles on their way from California. Owing to a washout in San Diego the show lost the opening date and a refund of \$4,800 had to be made. The show did not open until 10 p. m. on Tuesday.

Immediately after opening, the show receipts were attached on a claim for royalties filed by Jack Lait.

Marcus has cut his cast to thirty-five people and will continue the balance of the season at a top price of \$1.

GILLMORE ON COAST TRIP

Frank Gillmore, executive-secretary of the Actor's Equity Association, left last week on an extended trip to the Pacific Coast. He will be gone about seven weeks. His first stop was made at Chicago, where he visited Equity headquarters and went into organization matters with the local Equity official, Frank Dare. From Chicago Mr. Gillmore goes to Kansas City, where he will also stop over for a short time on official business. From Kansas City he will go direct to Los Angeles where he will devote most of his time to investigation of conditions among the motion picture actors.

CHORUS GIRL SUES FOR SALARY

Florence Normand, a chorus girl, who appeared in the "Greenwich Village Follies" at the Shubert Theatre, as one of the artists' models, in a costume consisting of a fetching-draped piece of fur around her lovely throat, wants the Bohemians, Inc., producers of the show, to pay her a sum equal to three weeks' salary, \$180, which she declares she is entitled to by all rules and regulations. Miss Normand, who is a real artists' model, for she lives right down in Greenwich Village at Fifth avenue and Eighth street, went so far as to file suit for the \$180 in the Third District Municipal Court last week through her attorney, Randolph M. Newman, whose offices are in the building at No. 140 West Forty-second street.

Several weeks ago, she alleges, she was feeling ill, and one of the managers of the company, H. Jones, told her to take the rest of the week off and also a few more weeks if necessary, until she felt better. Although loath to stop even for a short time, her employment in her cherished profession, the stage, Miss Normand, thought it best to do so for her health's sake. So she did. But when she got back to the Shubert Theatre at the end of her vacation, she says she was told that she had been "bounced." She was indignant. She was surprised. She demanded, through the Actors' Equity Association, of the chorus branch, of which she is a member, that she be paid for the three weeks. Then, not satisfied with the way her claim was being pressed, and her desire for justice ever forcing her onward, she hid herself to the offices of Lawyer Newman and bade him file suit immediately against the Bohemians, Inc., for the wages she insists are due her.

Not only that. Miss Normand contemplates suing the Bohemians, Inc., for daring to use a photograph of herself in the Chicago newspapers with the name of a different young artists' model under it and the inscription that she could be seen in the "Greenwich Village Follies of 1920," at the Garrick Theatre. This picture in question was carried in one of the Chicago newspapers when the 1920 show was playing at the Garrick there, a short time ago. It is on view at Lawyer Newman's office. The picture which Miss Normand claims is of herself has the name of Betty Hall on it, and depicts a tall, languid, dark beauty, undeniably like Miss Normand, leaning casually up against some vague, uncertain object, attired in a very form-fitting one piece silk garment, very lowcut, and a fur-piece around her throat.

UNIONS ADOPT ARBITRATION

SAN FRANCISCO, Jan. 23.—Arbitration will be the means employed hereafter by the San Francisco Allied Amusement Industries, and the Theatrical Federation, comprising five labor organizations, to adjust all differences over wages and working conditions. All differences will be referred to a joint arbitration committee of five. No union may call a strike or take any action in regard to differences between employees and employers until the grievance has first been passed upon by the joint arbitration committee. The agreement was the result of negotiations between the two organizations over demands of the employees for a reduction in wages and a modification of working rules.

The stage hands accepted a reduction of 7½ per cent in the wage scale. The musicians, picture operators and bill posters' wages remain the same.

CO-OPERATIVE CO. FORMED

The "Players and Patrons, Inc." has been incorporated with a capital stock of \$300,000 for the purpose of producing plays on a co-operative plan in which the professional creative workers of the stage and the patrons of the theatre will share in the profits. Fifty thousand dollars of the preferred stock is being subscribed by the playgoing public, and \$50,000 is being used in payment for services rendered and material furnished by the professional members of the Association.

Since the new corporation has been formed, a large number of successful authors and playwrights have become members of the Association, also two of the leading scenic studios and a large number of prominent actors and actresses.

GRAND OPERA IN WASHINGTON

WASHINGTON, D. C., Jan. 23.—The Washington Opera Company, Edouard Albion, general director, announces one matinee performance of "Samson and Delilah" at the National Theatre on Friday afternoon, February 24.

The cast is headed by Mme. Cisneros as Delilah, and Nicola Zerola as Sampson. Cisneros is noted throughout the operatic world for splendid performance of Delilah, and Zerola is a Metropolitan artist who has made a great name for himself in the leading roles sung by dramatic tenors. Hollis Edison Davenny, who sings the **High Priest, made two exceedingly successful appearances in grand opera here, and Charles Trowbridge Tittman will sing the dual roles of Abilelech and the old Hebrew. Herbert Aldrich, tenor; Albert Shefferman, barytone, and Walter Matson, bass, will sustain the other roles.**

The scenery is being painted by France with advisory suggestions from Robert Edmond Jones. Arnold Volpe will conduct, and Enrical Clay Dillon will stage the production. Paul Tschernikoff, a young Russian dancer, will direct the ballet and act as premier danseur.

GALLAGHER CASE ON APPEAL

The Shuberts have appealed from the ruling of the Supreme Court denying them an injunction restraining the vaudeville team of Gallagher and Shean from appearing under any other management than theirs, alleging that they hold an exclusive contract for the services of the actors.

Attorney William Klein argued the case in the Appellate Division of the Supreme Court last week.

One of the portions of the defense of Gallagher and Shean is that their act is "not unique and extraordinary" and because of that the contract was not breached.

WILLARD MACK MARRIES AGAIN

Charles McLaughlin, known on the stage as Willard Mack, was married in Los Angeles on Saturday of last week to Mrs. Beatrice Stone, of Salt Lake City.

The bridegroom gave his age as 43 and Mrs. Stone as 23. This is Mack's fourth marriage. His first, Maude Leone, also came from Salt Lake, and appeared with him in plays. Marjorie Rambeau was the second and Pauline Frederick the third.

JOSEPHINE BECK MARRIES

The marriage of Miss Josephine Beck, daughter of Mr. and Mrs. Martin Beck, of No. 13 East 67th street, to Dr. Nicholas S. Ransohoff, of New York City, was celebrated at the home of the bride's parents at four o'clock, Monday afternoon, Dr. Stephen Wise officiating. The bride was attended by her sister Helen. She wore a simple creation of white chiffon and lace, while her brides-maid was attired in coral chiffon.

Mr. Arthur Ransohoff, the groom's brother, was the best man.

The ceremony was attended only by the families of the bride and groom and their most intimate friends.

Dr. and Mrs. Ransohoff left last evening for St. Augustine, Florida, on their wedding journey.

NEW SHOWS FOR CHICAGO

CHICAGO, Ill., Jan. 23.—Mitzi is announced for the Illinois theatre, opening Feb. 26 in "Lady Billy." Other new openings are:

Feb. 5.—Otis Skinner in "Blood and Sand," at the Illinois.

Feb. 6.—"A Buck On Leave," at the Auditorium.

Feb. 12.—"The Beggar's Opera," at the Olympic.

Feb. 19.—"Two Little Girls In Blue," at the Illinois.

Feb. 20.—Frances Starr in "The Easiest Way," at Powers.

Mar. 19.—Will Rogers in "The Ziegfeld Frolic," at the Colonial.

"HAPPY HOOLIGAN" AGAIN

Gus Hill's production of "Happy Hooligan Down on the Farm" began rehearsals on Monday. The show will open at Poughkeepsie on Feb. 13.

The cast will include Danny Simmons, Margret Shelly, Frank Hanson, J. Harry Jenkins, Four Musical Cates, Carlستا Stewart, Peggy Frazer, Percy Walling, and a trick mule recruited from a vaudeville act.

Mr. Hill said that this would be the last company that he would send on the road this season, and that he would keep his present companies going until the middle of May.

"PINS AND NEEDLES" CAST REFUSE TO JOIN ACTORS EQUITY ASSN.

De Courville English Revue, Independent Production, Opens on Thursday, Composed of Non-Equity Cast—Equity Members Fear Foreign Invasion

A new enemy to the success of Equity Shop raised its head this week when the company of English players here, to appear in Alfred De Courville's revue, "Pins and Needles," which opens at the Shubert Theatre on Monday, refused to accept the invitation of Equity to join that association. The company is all English excepting a part of the chorus, who are non-Equity. De Courville does not belong to the Producing Managers' Association, this being his first show in this country, and he therefore comes under the classification of independent manager and must either sign Equity Shop contracts or have an entirely non-Equity company.

The importation to a Broadway house of an entirely non-Equity show has an ominous appearance to Equity members, more so than the organizing of a non-Equity company from American actors outside the organization. The only other non-Equity shows to reach Broadway this season were "The Fan" and "The Great Way," both of which lasted only a short time. A musical show, however, has more chance of success, it is felt, and may open up the way for the bringing over of a large number of such non-Equity companies.

The members of the English company were approached by Equity representatives shortly after they arrived here about ten days ago and were asked to join. The fees, they were told, would be \$5 to join and the regular \$12 yearly dues. The actors refused to join, saying that they did not expect to stay in this country permanently but were here only for the length of the engagement of "Pins and Needles." None of them belong to the Actors' Association of England, with which Equity has an agreement, but most of them have been with De Courville for a number of years. Had they belonged to the Actors' Association they would have had to join when they arrived here but would have to pay only current dues and would not be obliged to pay any initiation fee.

De Courville himself had been previously approached by a representative of the Producing Managers' Association but had turned down his offer of membership. He also has another production on this side of the water, "Hello Canada," which is at present playing in Canada, but is expected to play on the Pacific Coast in a short time. This production is also non-Equity.

When the first announcement was made, several weeks ago, of the "Pins and Needles" production, Equity headquarters were besieged by excited members who asserted that this was only one of a large number of English shows coming over here to deprive American actors of work, induced to come over by George M. Cohan on his recent trip to England. This report was investigated by Equity, but it was found that arrangements for the renting of the Shubert Theatre to De Courville had been made back in November of last year, before Cohan had left for England.

Equity, it is reported, is anxious to prevent "Pins and Needles" opening up as a non-Equity company, but has exhausted every possible peaceable method to prevent it. They have one way out, but that way is an exceedingly dangerous one. It is to ask the stage hands and musicians to refuse to work for De Courville unless his company joins Equity. Such action is possible but very improbable, for the Equity officials are naturally cautious about taking any such revolutionary step.

In the cast of "Pins and Needles" are: Edith Kelly Gould, Harry Pilcer, Maizie Gay, Tommy Mostol, Rupert Hazell, Amy Verity, Jack Morrison, Ewart Scott, Nervo and Knox, and Alice Pollard.

JUDGMENT AGAINST ACT

Arman Kaliz, the vaudeville artist, and his wife, Amelia Stone Kaliz, had a judgment filed against them last week for \$2,646 by Abner S. Werblin, of No. 25 West Forty-third street. Werblin sued for that amount recently in the City Court, alleging that the stage couple owed it to him as the unpaid balance on a note for \$2,500 they made over to him in 1915. Although both Kaliz and Mrs. Kaliz put in answers to the suit neither appeared in court when the case was tried last week and Justice Peter Schmuck rendered judgment against them.

The note upon which the Kalizes were sued was for \$2,500 at 6%, but they had paid back, according to the complaint, \$611.89 up to 1917. The balance, \$1,888, with interest at 6% from 1915 and costs ran up the figure judgment was given for.

Mrs. Kaliz, who signed the note in 1915 by her maiden name, Amelia Stone, and Arman Kaliz put in answers claiming that Werblin had, before the commencement of this action, "for a valuable consideration," agreed to release them from the alleged claim.

BERNARD LEAVING MUSIC BOX

Sam Bernard will leave the cast of the Music Box Revue on Saturday of this week, and his place will be taken by Solly Ward, recently in vaudeville.

Ward joined the show on Monday and played in the first half of the show, Bernard playing his usual part in the second half. Bernard has an attack of rheumatism, which is forcing him to leave.

BIG RECEIPTS FOR "BAT"

EVANSVILLE, Ind., Jan. 23.—Wagenhals & Kemper's Company of "The Bat," which is on tour through the Middle West, has been breaking records. This company played to \$5,483 in one matinee and night.

"POLLY'S PALS" AUTHOR SUES

George M. Gatts, the touring manager, was sued last week by John P. Mulgrew, author, for \$800 alleged to be due as unpaid balance of contracted remuneration the latter was to receive for writing the book for the cartoon comedy, "Polly and Her Pals." Suit was filed in the Third District Municipal Court.

Mulgrew's complaint in the action states that Gatts engaged him to write the book for "Polly and Her Pals" in May, 1920, for \$1,500. He declares that he wrote the book and delivered it to Gatts, who accepted it and produced the show, a musical comedy, which was sent on tour early this season. All Gatts paid him, however, alleges Mulgrew, was \$700, and he wants the rest of the contracted price whether the show was a success or not.

DECIDES IN FAVOR OF MURPHY

Because his wife had led him to believe that she had never been married before, when she really was a widow, Samuel Letraunik, who is known on the vaudeville stage as "Senator Murphy," should be granted the decree of annulment he is suing for, it was decided last week, by George Z. Medalie, referee in the case, who filed a recommendation in the Supreme Court.

"Murphy" married Kirby Letraunik in 1915. He believed, he declares, that he was marrying a woman never before joined in wedlock. Later he discovered he had married a widow. So he filed suit for annulment last year through Nathan D. Perlman.

COLEMAN BROS. GET THEATRE

The Coleman Brothers, formerly in vaudeville, have taken over the Lafayette Theatre at 131st street and Seventh avenue, from Sol Sapphire. The Lafayette is in the negro section of Harlem and does a thriving business, playing several acts of vaudeville and a picture.

JOLSON RENT SUIT SETTLED

Al Jolson, considered to be more or less of an expert in real estate because of his connection with the Messrs. Shubert, was recently sued for \$1,000 worth of rent, which the Brucely Realty Company, Inc., alleged he owed for the apartment at No. 58 West 83rd street, which he had leased last October but had never occupied, but Jolson filed a counterclaim for \$1,000 damages alleging breach of contract, fraud and misrepresentation, and last week the whole dispute was peacefully settled out of court.

The suit against Jolson was originally filed in the Third District Municipal Court, which is located on West Fifty-fourth street. Jolson, however, who resides at No. 39 West 59th street, asked that the case be transferred to the Ninth District Court, which is at Madison avenue and Fifty-fifth street, as that was his district. The case, however, was instead transferred to the Fifth District Municipal Court, which is at Broadway and Ninety-sixth street.

According to the realty company, Jolson signed a one-year lease for an apartment on two floors at West 83rd street and paid \$500 in advance for the first month's, October, rent. But, they charged, he paid no more. They sued for the \$500 rent for November and also for the rent for the last month of the year's lease, as the agreement called for that to be paid in advance.

Jolson counterclaimed that he had been led to sign the lease under false representations about its contents made by the Brucely Realty Company's agents, and demanded judgment in his favor for \$1,000 damages, which includes the \$500 advance payment he made and damages he sustained by reason of the plaintiff's failure to tender possession in accordance with the representations made.

Jolson's attorney in the matter was William Klein, also counsel for the Shuberts.

SAYS HUSBAND SPANKED HER

SAN FRANCISCO, Jan. 23.—The case of Helen Darcis Jackard for divorce, against Jacques Jackard, actor, director and scenario writer, comes up for trial this week. Mrs. Jackard alleges that her husband spanked her and ended up by running away with Laura Anson, a film actress. Mrs. Jackard asks for \$1,000 a month alimony.

HAMMERSTEIN RECOVERING

Arthur Hammerstein, who recently underwent a throat operation at Stern's hospital, has sufficiently recovered to return to his home. He is expected to be able to leave the house this week.



O'BALLA AND ADRIENNE

A combination of art, youth, beauty, and ability is this new offering, entitled:

"TWISTS, TURNS AND TUMBLING"

Presented by two of the cleverest exponents of acrobatics and gymnastics, Mr. O'Ball and Miss Adrienne, this act should prove an instantaneous hit wherever played.

Booked Solid—LOEW CIRCUIT
Dir. MAX OBERNDORF

"BLUSHING BRIDE" IS TUNEFUL

WASHINGTON, D. C., Jan. 23.—"The Blushing Bride," is the title for the time being at least, of a new musical play which opened last night at Poli's starring Cecil Lean and Cleo Mayfield. The play is one of the best and breeziest that has played this town for some time. The production was lavish, and moved along as smooth as though it was an old vehicle, for the cast were competent and the material bright and new.

The plot is delightfully vague, and not too serious, and concerns a senator, with a weakness for chorus girls, his nephew with matrimonial ambitions, a silver wedding in which the senator figures, and the troubles of a cafe proprietor whose patrons insist on private dining rooms.

Mr. Lean first enlightens his hearers with some talk about the turf, and Miss Mayfield then illustrates what happens when a girl is brought up in a Quaker boarding school, and suddenly shunted into a job as cafe coat girl among city chaps. Mr. Lean next becomes a "Cazazza"—an interesting experience—and later arrives with Miss Mayfield as an unwelcome guest, at a silver wedding. Excitement is plentiful, for the greater part of the show.

Tom Lewis is the senator, and he exhibits to his audience once more, his ability as a self-interrupting story-teller. He was last seen here when in the cast of "Just Married," which played here last year under another title, and incidentally cordially welcomed. Robert O'Connor, as Paul Kominski is one of the hits of the show. Edythe Baker sang, danced and played the piano in charming manner.

Ma-Belle and others appeared in specialties.

The music by Sigmund Romberg was unusually tuneful, the notable numbers being, "Mr. and Mrs.," "A Regular Girl," and "Tick-Tick-Tick." The book and lyrics by Edward Clark and Cyrus Wood, are above the average and the staging is also worthy of honorable mention, done by Frank Smithson.

During the past week the title of the play has been changed several times and is still subject to change. "A Regular Girl," "Who Is Cazazza?" are two of the names the play has already had.

MANY SUITS FOR LILLIAN

Lillian Lorraine, the stage beauty who is gracing the stage of the Selwyn Theatre in "The Blue Kitten," after a long absence from Broadway, has been the subject of much attention from process-servers since the play opened a little over a week ago. Both on Tuesday and on Wednesday of last week Miss Lorraine was greeted by friendly young men at the stage door of the Selwyn, who handed her summons in suits, which were later filed in the Third District Municipal Court.

One suit, for restaurant charges amounting to \$293.40, was brought against Miss Lorraine by Reisenweber's, Inc. This is only one of the many, many suits for restaurant bills which have been instigated by the new management of Reisenweber's since they took over the famous cabaret last December. The \$293 bill in question is alleged to have been run up by the actress prior to November 5, 1918, from which date the restaurant company wants interest also.

Another action against Miss Lorraine, for \$180 and interest from September 1, 1920, was brought by the Falls Tire Company, Inc., of No. 240 West Fifty-ninth street, which is but a short distance from Reisenweber's. This amount represents unpaid purchases of automobile tires made by the beauty.

NEW THEATRE FOR 171ST ST.

Work on a new theatre, to be located at Ogden avenue and 171st street, is to be started at once. The plans for the house, which will seat 2,000, have been completed by the architect, Eugene De Rosa. The contract calls for the completion of the work early in the spring. The theatre will fill a long felt want for a theatre in this Highbridge section, as, heretofore, the residents of this locale have been forced to go to Washington Heights for their amusements.

VAUDEVILLE

ACTS MUST CHANGE MATERIAL TO FRESHEN UP SHOW BILLS

**Bills of Extra Strength Needed to Brace Up Business Depression
and New Material Is Badly Needed—Scarcity
of Headliners Felt**

The scarcity of high grade new acts in vaudeville is being felt more and more this season as the necessity arises for extra strong bills to overcome the business depression. A great many theatres just now demand almost twice as many headline acts as they formerly used, but find that they have very few new acts to attract custom.

The trouble seems to lie in a great measure, according to vaudeville bookers, with the habit acts form of sticking to their old material. They never, or very rarely, change their acts. Always the same, the public tires of even the best acts, when they are repeated week after week. It is felt that it is up to the

artist to change his material often enough to afford a reason for his followers to want to see him often, knowing he has something new.

In England this same evil has caused the adoption of a number of plans to circumvent the continual repetition of the sameness in material. Where formerly in that country acts got long tours and never changed their material, they are now not getting long-term contracts, and are accordingly improving their value.

In some similar degree an effort is being made in this country by vaudeville managers to make the standard acts change their material so that the bills will be freshened up.

PRODUCING TEN ACTS

M. S. Bentham in conjunction with Edgar Selwyn will produce for vaudeville, a series of ten condensed versions of successful plays in which they will feature well known stars of the legitimate, as well as vaudeville stage.

The first of these is the Florence Reed vehicle adapted from Shakespear's "King and the Knave" which is called "A Royal Rendezvous" due to the fact that the original title is already in use, in vaudeville. Miss Reed has been routed over the Keith circuit for ten weeks in and around New York, at a salary said to be approximately \$3,000 per week. There are two others in the cast with Miss Reed, Lionel Glenister and Reginald Goods, in the sketch which is a comedy drama and done in costumes of the period of Louis XIV. Miss Reed opened this week at the Coliseum.

The next condensed version of a play to be presented by Bentham by arrangement with the Selwyns, is "The Naughty Wife," with Kay Laureco and company now in rehearsal and scheduled to open at the Colonial theatre, February 6th.

LEVY BOOKING AGAIN

CHICAGO, Ill., Jan. 23.—Mike Levy, who recently dissolved partnership in New York City with Charles J. Freeman, announces that he will re-enter the booking field in this city next week. Levy has leased suite No. 1304 in the Masonic Temple Building. He has been given franchises on the floors of all local independent circuits. Harry Santley, who is at present identified with the T. Dwight Pepple Agency, will be Mr. Levy's associate.

SYMPHONY AT KEITH'S

SYRACUSE, N. Y., Jan. 24.—The Syracuse Symphony Orchestra gave its first concert last Saturday afternoon at the B. F. Keith Theatre here. The theatre was donated for the occasion by E. F. Albee, president of the Keith Vaudeville Enterprises. The symphony orchestra will be a permanent organization for the city.

LOEW MGR. HELD UP

KANSAS CITY, Mo., Jan. 23.—Two bandits held up Emile Uman, assistant manager of Loew's Garden Theatre, here, last week and escaped with \$2,200. Uman was alone in his office at the theatre when the bandits entered. One leveled a revolver on Uman, while the other took the money.

"SPRINGTIME" ACTORS MARRY

Loring Smith and Natalie Duggan, both of the George Choo's production "Springtime," were married last week in Philadelphia.

ENGLISH ACTORS SAILING

Among the passengers sailing on the Cunard liner S. S. *Aquitania*, on February 7th, will be Bert Errol and his wife, Ray Hartley, who has been assisting him in his six months' tour of the States in vaudeville. Miss Ella Retford is also to sail, having finished her eight weeks' engagement in this country. She is to work in a new London piece.

The Errols have just signed a five years' contract with G. H. Gillespie of London. Their contract, however, permits them to visit this country twelve weeks of the year for any engagements they may wish to take.

NEW MGR. AT JEFFERSON

Burns O'Sullivan, formerly assistant manager at the Jefferson Theatre, is now managing the house. William Gorman, who formerly managed the theatre, is now at one of the uptown houses. The Jefferson, which is doing capacity business, is being completely painted and decorated with a gold and gray color scheme, the renovators being almost through with their work. The theatre is open as usual during the painting process.

SHUBERTS OPENING MONTREAL

The Shubert Vaudeville Exchange will play vaudeville at His Majesty's Theatre, Montreal, beginning Jan. 30th. This will be the Shubert's second attempt at vaudeville at this theatre. They opened the house as a vaudeville theatre on Dec. 12th, with Nora Bayes as the headliner, but it failed to be successful and the vaudeville policy was immediately discontinued. The opening bill is at present undecided.

BESSIE BARRISCALE IN SKETCH

Bessie Barriscale, stage and screen star, is to go into vaudeville in a new Howard Hickman sketch, presented by the Joseph Hart office. Hickman, while the author of the piece, will also appear as Miss Barriscale's leading support.

ALEX CARR WITH SHUBERTS

The Shubert Vaudeville has added another headliner to its list in Alex Carr. Carr, who recently returned from Europe, will start his vaudeville tour at Cleveland on Jan. 29th.

OLD ACT SPLITS

DuPree and Dupree, the cyclist act that has been a standard attraction for the past twelve years, splits this week when Leo DuPree enters a commercial business in Montreal and Adriane DuPree becomes a single.

NEW ACTS

Don Paige, the boy that plays the saw, will soon be seen in a new act to be assisted by a girl. Paige has just returned from a tour of the Keith circuit through the northeast and Canadian territory with a single.

Arthur Hartley, formerly of the act of Hartley and Paterson, will team up with Helen Travers, formerly a partner of Joe Phillips. The change was made necessary by Miss Paterson injuring her knee and forcing her retirement from the profession.

Chas. Potter will be seen around New York soon as a single, following the split between himself and his partner, Salina Gay. The act was known as Potter and Gay.

"Girls Will Be Girls," a vaudeville musical comedy, adapted from a piece which played at the Coliseum, London, a season ago, is to have a New York opening this week. The piece, produced by the Ackmarbas Vaudeville Company, stars Florence Templeton.

Harry Mayo, formerly of Mayo and Lynn, and Chester Ford are preparing a new comedy singing and talking act entitled "Then the Fun Began." The act, which is breaking in out of town and receiving finishing touches, will open on the Keith time in New York, Jan. 30.

Laura Allen, a singing act, opens in New York shortly for a showing.

"In the Subway," by Harry West, will be produced by Eddie Sobol, for vaudeville, the first of February.

Marino, of Marino and Verga, vaudeville character team, has split with his partner, and has joined with Martin Tony. The two will resume the bookings of Marino and Verga.

Arthur Bernard, formerly of the vaudeville team of Bernard and Costello, is to do a single act, which will be shown in New York shortly.

Clarence Hibbard and Nat. Barnum will soon be seen in a new act. Both were formerly connected with Hy Henry's Minstrels.

Billy Rogers and Gene Green is a new team and their act is entitled "Syncopated Melodies." Both have lately closed with the act known as the "Comebacks."

SUN GETS THREE MORE

Gus Sun Time has added one and a half week more of booking to the circuit this week, with the opening of three new houses in the south. The "Pack" Theatre at Asheville, N. C., operated by the Ideal Amusement Co. will run three acts of vaudeville on a split week policy. The DeLuxe Theatre, Johnson City, Tenn., and the Liberty Theatre, Greensboro, N. C., will run two and three acts with pictures. W. H. English is manager of the DeLuxe and J. Cunningham manager of the Liberty Theatre.

TEMPEST AND WATSON JOIN

Florence Tempest and Bobby Watson enter vaudeville as a new act this week under the direction of Harry Weber. Miss Tempest was formerly of the Tempest and Sunshine act that split some months ago with Miss Sunshine's return to the production field in Arthur Hamerstein's "Blue Kitten." The title of the new act is, "A Broadway Bouquet."

AL K. DOW MARRIED

Al K. Dow, of the J. Walter Plimmer Agency, and Belle Newman, known to vaudeville as Gypsy Belle, violiniste and singer, were married Saturday night. The ceremony took place in the Lafayette Hall in the presence of seventy-five vaudeville acts.

MICHAELS BUYS THE VALENTINE

The Valentine Theatre, at Fordham Road and Valentine Avenue, has been purchased by J. H. Michaels. The house seats 1,200 people and is devoted to pictures.

ACTS IN AFTERPIECE

FORT WORTH, Texas, Jan. 23.—In order to continue the production of the afterpiece started while on tour of the Orpheum circuit, Mackay and Ardine, Carleton and Balou, Neal Abel, and the Juggling Nelsons were booked over the Interstate circuit as a traveling company and will open at the Majestic Theatre in this city the week of January 29.

While on the Orpheum time these four acts produced one of the old-time afterpieces, and at the request of the office continued it for the remainder of their route. In booking the cast the Interstate circuit routed them together with the understanding that the afterpiece would be continued. The bills at the houses will not be reduced.

N. V. A. COMPLAINTS

Joe Jackson has filed a complaint against the act known as Downey and Claridge for an alleged infringement on the material in his act.

Clemmons Billing has entered a complaint against the act known as the Three Bobs now appearing at the New York Hippodrome, stating that the bit of business done by the dog swinging a hoop with his tail was first used and is now being done in his act.

Frank Mullane has filed a complaint against Jay Regan for using two gags Mullane claims originality of. The gags in question are, "The plumber's helper" and "Fishing bait."

"A NIGHT OUT" IS NEW ACT

George Leonard, Charles Orr and Etta Hager (Orr and Hager) have formed a new combination and will produce a new act, which they have named "A Night Out." The act is a musical skit which embraces singing, dancing and talking.

Special scenery and costumes will be one of the features of the act, which will be played in three scenes. After an out-of-town break-in the act will be seen in the Keith houses in and around New York.

TORPEDO ACT BOOKED

Shine and Co., the novelty torpedo act that came to this country to play the Shubert time some two months ago, has accepted a route from the Keith circuit and opened this week at the Jefferson Theatre. Since its arrival in the country the Shine act has not worked a date but has been held in waiting. Helen Miller, an American girl, assists the Englishman in the act.

TWO FEATURES FOR ALBEMARLE

The Fox Albemarle Theatre, located on Flatbush avenue and Albemarle road, Brooklyn, will play two feature films on Sundays and holidays, in the future, in addition to the regular performance. Although this house is doing exceptional business, Jack Deutch, the manager, expects, by this addition, to boost the receipts.

BANDIT'S WIFE ON PAN TIME

LOS ANGELES, Cal., Jan. 23.—Mrs. Roy Gardner, wife of Roy Gardner, the bandit, who is serving a fifty years' sentence for train robbery, is an added attraction on the Pantages time. She tells of the "other side" of her husband's character.

Last week at the Pan house here she proved a big attraction.

GLENN CONDON'S MOTHER DEAD

Mrs. Mary Condon, mother of Glenn Condon, editor of the N. V. A. house organ, died January 22nd after a lingering illness at her home, Tulsa, Okla. Mr. Condon won a race with death from New York to reach her bedside.

TEN ACTS AT HAMILTON

B. F. Keith's Hamilton Theatre returned to a straight big time vaudeville policy this week, and is presenting ten acts, with the bill changing weekly.

VAUDEVILLE

PALACE

This week's show has about every sort of act one could wish for, unusually strong from the second spot down.

"Thalero's Circus" opened with a speedy animal performance, a kangaroo, pony, a monkey and some dogs taking part.

In the second spot, Dave Roth went across easily, and incidentally, is coming to the front more and more as a good sort of single. His impressions at the piano, one string violin, and dances as well as his vocal effort were unusually well received.

Jeanette Hackett and Harry Delmar presented their offering, "The Dance Shop," in the third spot with the assistance of six girl dancers. The two principals bore the brunt of the work, of course, the Oriental dance of Miss Hackett being one of the strongest parts of the act. The dancing of the rest of the company was fair, but we couldn't help being impressed with the sincere manner in which they danced and the length of the different dancing bits. In addition to the musical director, the act carries a drummer who makes one continual din with the cymbals; some of the crashes might be eliminated with no harm to the act whatever.

Number four were Glenn and Jenkins, with an unbilled banjole who came on for a short time, in "Working For the Railroads." The three of them are colored performers who certainly know their business, and in their skit, in which they are porters sweeping the depot, their dialogue is original and funny. The facial expressions of one, who also played the "bluest" harmonica we've ever heard in vaudeville, were excellent as well as the dance done by Glenn and Jenkins. Their arguments and near-fights supplied oceans of comedy and they stopped the show as legitimately as it was ever stopped in the Palace.

Fifth on the bill was Vernon Stiles, tenor, assisted at the piano by Tom Hughes. He sang a few semi-classical songs and one popular number, an old success of his, in good voice, and did not bother about returning for a bow.

The first half was closed by Valeska Suratt and "her players" in "The White Way." The players are William Roselle, recently seen in "The Bachelor's Night," Viola Frayne and Joseph Errico. The scene is Billy Van Duesen's apartment and Roselle, as Van Duesen, has arranged to have an innocent and stupid flapper late of the country but now in the "Follies," call at his rooms at midnight. Miss Suratt as the divorced wife of Van Duesen, and the star of a musical show, walks in just in time to catch Van Duesen's act. Plump and resplendent in a gown of gold cloth, she lives up to the reputation of the fast woman in the respect of having a generous disposition and a bounteous heart. Miss Suratt's work went over well and the girl in the case was saved.

The second half was opened by Billy Wayne and Ruth Warren, in a real humorous skit, "The Last Car." The team have a quiet but smooth and effective way of putting their stuff over, and registered accordingly. As a young couple coming from a dance and missing the last car, the conversation and other bits of business were genuinely funny.

Charles Purcell, the musical comedy star, assisted by Le Roy Smith's Symphonic Orchestra, featuring Hubert Kinney with Martha Shelby, presented a classy novelty act and went over in great style. (See "New Acts" on another page.)

The next to closing spot was reserved for Gallagher and Shean, who are still in "Egypt." They succeeded at once in tickling the audience's palate with their "Mr. Gallagher and Mr. Shean" topical song. Having added some new verses to their list, they stuck to the song, omitting their "Boola Boola" number.

Laura and Billy Dreyer in their 20th Century Dance Revue closed the show and held them in easily. The act, of course, is worthy of any spot on the bill and surely deserved a better break. M. H. S.

VAUDEVILLE REVIEWS

WINTER GARDEN

The show was long and the first act went on at 2:10 to a house that was one-quarter full at the Monday matinee.

Selma Braatz opened the show with some very clever juggling. She does a great many intricate tricks, that were very well received by those who were already seated. Miss Braatz is assisted by a man in the act. At the finish she took two bows.

The White Way Trio opened with a popular song, which was followed by a comedy number, sung by two of the boys (Sharples and Bisland) that got quite a few laughs. A ballad sung by Buckley went over nicely and they closed with a popular number sung in harmony, with a dash of dancing interpolated by Bisland. These three boys have good voices and know how to put over their numbers.

Joe Jackson, in his well-known tramp pantomime comedy, got plenty of laughs. His bit with the auto horn is very funny, and the bicycle bit as usual gathered laugh after laugh. Jackson can humor a laugh and knows the value of one.

Klein Brothers, on fourth, had no trouble in getting started as the house was practically filled to capacity by the time they came on. The boys use several old gags, but these seemed to be new to the audience, judging by the laughs they got.

Lucille Chalfant in "An Impression of Jenny Lind" closed the intermission. She has a very good coloratura soprano voice, and rendered her numbers in good fashion. August M. Roderman, who conducts the orchestra for Miss Chalfant, played a flute solo in the pit and was accompanied by Miss Morrison at the piano. This lady plays the piano on the stage, but she could not be heard when Miss Chalfant sang.

Bert Hanlon held the audience right from the opening of his act. He sang some clever comedy songs and told many funny character stories that all went over. For an encore, which was demanded and not forced, he sang a popular song.

"Chuckles," presented by Jean Bedini, and featuring Bobby Clark and Paul McCullough, closed the show. The revue lasted nearly two hours, and every minute of it was enjoyed. The miniature musical comedy is in seven scenes. The scenery and wardrobe are beautiful, and a chorus of eighteen pretty girls who sing and dance well are used in the numbers. Clark and McCullough hold up the comedy end of the production in great shape. Clark as a comedian is excellent, while McCullough is a wonderful foil for him and works up the laughs to good advantage. The lion scene, which is very funny and got many laughs, with Clark as the trainer of the ferocious beast, while all the other scenes were also laugh getters. Jack Edwards, in a specialty which consisted of songs, dances and stories, was awarded plenty of applause. Emily Earle, a prima donna, with a very fine voice and gowned in exquisite fashion, sang her numbers well and delivered her lines in a very pleasing manner. Miss Earle won the audience the moment she set foot on the stage. Charlie Mac did a drunk dance in a manner all his own, that more than pleased. Ruth Wheeler sang and danced in good fashion, and Helen Stanley, a petite little blonde, did her share in a creditable manner. As Cupid she was adorable. All the musical numbers are specially written and are very melodious. The 7 Musical Spillers gave a good account of themselves in what they had to do, and the White Way Trio played the bits assigned them well. Let us say right here that this is without a doubt the best revue we have seen in many a day, and give credit to Jean Bedini for being a good judge of material and a rattling good producer. S. H. M.

81ST STREET

Opening a splendid six act bill at this theatre were the Eight Blue Demons, who caused some laughs with their antics, and gave the audience a few thrills on their fast and dangerous work. One man balanced five, six, and finally seven men on his body, at one time. After the conclusion of this feat of strength, there was the usual chorus of shouts and yells that marks every big acrobatic number. For the finale, the ensemble, singly and collectively, executed spins, handspins, nip-ups, forward flips, single hand spins, forward and backward somersaults, and everything pertaining to acrobatics. They closed to five bows.

Marcelle Fallet and her mother were accorded a cordial hand on their entrance, which was announced through the medium of a slide projected from the projection room. This slide informed the audience that Miss Fallet was a French refugee, and that she, during the war, aided by her mother, had assisted in the entertainment of the soldiers. Her work was, for the most part, given to the execution of various etudes, intended to show her technique. The first of these was a study of quiet dignity, and simplicity. The one following was more vivacious, and brought Mlle. Fallet a good hand.

Erwin and Jane Connelly presented a sketch that, while drab, had its good spots. The girl demonstrated some real ability, and filled her dramatic moments well. The plot of the story takes place in a cheap laundry. The girl is playing a game, that is, she has a shirt that belongs to a man who has not come to collect his laundry for a year,—yet his shirt is kept clean by her, every week. She is in love with him. The man, and owner of the shirt is a rough, but good-hearted chap,—who is generally cynical in mind towards the weaker sex. The girl tries to make him love her, and he falls for it, but is ashamed of her. She knows this, and tells him that her love for him is a lie, and for him to forget her. This marks the conclusion of the offering. There are some good comedy lines, but the tenseness and weakness of the plot, and the dragging action do not tend to make it go as well as it should. The girl took three bows.

Stella Mayhew entered in her usual joyful manner, and started right into her song, a "blues" song,—more or less. It was a special number entitled "Has Anybody Seen Jonah." Her following monolog was excellent, and showed her wit and humor. She followed this with a George Ade version of the story of Cinderella, causing much laughter. She stopped the show.

Holmes and La Vere went as big as ever, and held the house for two minutes after they left the stage, scoring a "knock-out," in the first round. The action between a man and his wife takes place in a theatre box. The two, after a spirited argument, over the act of Holmes and La Vere, fall asleep.

The second cycle of the act shows the two, taking the parts of the actors in the offering. After they had sufficiently pleased the audience, the lights were turned out, and, when they were lighted again the two were in their original positions, fast asleep, Holmes snoring. The wife awakes, and, after another verbal battle, scintillating with wit, the two made their exit. They stopped the show cold for two minutes.

Bert Errol, the English female impersonator, scored heavily, and stopped the show, in his turn. Ably assisted by his pianist, Errol sang numerous songs that were excellently rendered in male, as in female voice.

D. S. B.

RIVERSIDE

Kay, Hamlin and Kay, three men, opened the bill with some excellent work on the trampoline and flying trapeze. The comedian, a short chap, got a lot of laughs out of his work and received much applause on some legitimate work, which he, aided by the others, executed. The main feat of the act was a flying somersault by the straight man, from the trapeze to his partner's hands, who was hanging, head down, from the bar above the trampoline. Swinging, he went under the bar and with a flip heaved himself over it in time to miss the comedian, who, on the trapeze, caught the middle man's hands, while the straight man got the trapeze, landing safely in his original position. Closed to five bows.

Peggy Carhart, the concert violinist, was good and got over well. Opening with a nombre de technique, she followed with a favorite of some years ago. It was "Mighty Lak a Rose," and scored. Closing with a medley of popular and semi-popular numbers, rendered in excellent style, the audience gave her four bows.

Langford and Fredericks, in a sketch, drew many laughs and some heavy applause from the entire house. The man, a coffee salesman, lost in a lingerie shop, attempted to wait on an exceedingly attractive lady who had entered to be completely outfitted. A song by the man entitled "For a Week or Two" was good and full of laugh lines.

The Quixy Four, a male quartette, was awarded probably the most applause of the entire bill. Clad in well fitted tuxedos, the boys got a hand on sight. A bass solo by a man who really had a basso profundo voice, took the house by storm.

Frank McIntyre and his company presented a sketch entitled "Wednesday at the Ritz." The plot was built around McIntyre, who had been on a jamboree the night before and had, according to his friends, been married. When he was brought in a woman was in his room and he, supposed her to be the woman he married, was much surprised when two other men also claimed her. A beautiful bit of hokum was injected when McIntyre threw a Frenchman into his bathtub, which was full of water. The real husband is roughly treated and his wife, who hates him, makes a date after expressing her desire to throw McIntyre out of the room, for "Wednesday at the Ritz." A conglomeration of laughs that drew a lot of applause.

Sybil Vane, the little English girl, was warmly received and got her numbers over in wonderful style. Her pianist showed ability and worked hard in the effort to aid Miss Vane. Neville Fleeson, the song writer, played the second encore for Miss Vane, who sang "Alabama Mammy."

Williams and Wolfus, always a big laugh, went even better than usual at this house. The act is made up of every piece of hokum business in show-business, and every bit got over excellently. The musical director got many cracks over the head—first with a cane, then with a lead pipe, and finally, with a baseball bat. All of the instruments broke when they came in contact with his head. A big laugh. Two "plants" were used by Williams in the attempt to break him up while he played "Yankee Doodle" with one hand, "The Fisherman's Hornpipe" with the other, at the same time singing "Swanee River." For an encore, Williams executed a fine octave study on the piano and closed to six bows.

The Great Leon closed the bill.

This illusion is as follows: A glass tank is filled with water, the cover placed on it, and strapped shut. A girl is wrapped in a canvas and stood on a short four-legged table. The canvas is lighted and copper screens are placed around the flaming cloth. When Leon fires his revolver, the curtains, which were placed about the tank, are pulled aside, the flaming canvas falls to the floor, and the girl is shown in the small tank, which is still tightly strapped. D. S. B.

VAUDEVILLE

COLONIAL

Morton Jewell Co. opened the bill with their four people act and started the show well in a small way, not making it too hard to follow for the hard spot of the bill. The strength of the bill could be readily seen by using a four people turn to open the bill. Two bows.

Harry Jolson, brother of the famous Al, was on second. He told some stories, sang some songs and worked with some plants in the audience. "April Showers," sung at the act's finish, got him a good hand.

A reduced version of the production "Parlor, Bedroom and Bath" came next featuring Eda Ann Luke and Sager Midgely. Tommy Meade of the original show cast is also in the act. This was one of the big laugh spots of the bill. Took three curtains.

Maude Powers and Vernon Wallace, with their offering of "Georgia on Broadway," As a laugh getter this act can fill any spot on any first class bill. The southern-bred smile and the personality of Wallace is contagious to any audience and it wasn't long before he had them laughing ahead of the gags. The dressing of this act has been changed, much to its improvement and the gags, too, have been brought up to the twentieth century vintage. The slow drawl delivery, made perfect by material that called for this scheme of things, places this turn among the classics of talking acts. Five bows and an apology for lack of additional material.

Sheila Terry and Co. closed the first half of the show with a new act that cannot possibly fail to become one of the standards of vaudeville. Assisted by Paul O'Neil and William Goodall the little lady sails through seven scenes of harmony, story and dance that would hold the attention of any audience no matter how "vaudeville weary." Took four bows.

Herman Timberg in his "Little Bits" opened the intermission. With the aid of his fiddle he soon had their attention and after getting this it was easy sailing for him. He also pulled a plant but didn't need him and only used him as a final call-back. His comedy songs, dances and imitations to say nothing of the original material he manages to dig up (no matter how fast it is stolen from him) makes him a big number on any bill. Four bows and an encore.

Douglas Leavitt and Ruth Mary Lockwood in "Themselves," and assisted by Brother Ray proved one of the comedy hits of the evening. Both the principals and particularly the man are clever enough to know just how far to lead an audience before dropping them for the final laugh and using this method they put over more stomach laughs than any act on the bill. They make use of several drops that help create the proper atmosphere but beyond that the matter rests entirely in the hands of the performers as the material is mostly old stuff revised and a little show salesmanship added. Their bit of before and after marriage has been a threadbare theme with vaudeville authors for years but they seemed to have discovered just how it should be put over. Act took four bows.

D. D. H. came next to closing and succeeded in selling several thousand copies of the Encyclopedia, or at least his version of the book. Beyond all possible doubt D. D. H. is a showman with a world of experience and a perfect memory. Some of the material he used were standard gags when B. F. Keith opened his first museum, but to the younger generation they were new and made them laugh and that's what counts. Three bows.

Samaroff and Sonia closed the show in "A Bit of Old Russia." The show was unusually long and few stayed or appeared interested in the folk dances of the Frozen Empire. E. H.

AMERICAN ROOF

(First Half)

The usual Monday night audience was in attendance at this theatre, and the show was a well balanced one.

The Braminos, two men, in clown make-up, opened the show with an entertaining novelty musical act. These boys play musical gloves, and canes, and play a game of checkers, with the music emanating from the checkers, each move that is made, which is quite novel. Musical pillows and sleigh-bells are also put to good advantage, but the instrument deserving special mention is the revolving xylophone. Several selections were played and were well received. These boys have a real novelty that would go over in the better class houses. They took three bows here, opening the show.

Josephine Davis was assisted by George Walsh at the piano. Miss Davis opened with a popular rag song, then sang an Italian and Hebrew character song. Mr. Walsh sang a popular number which gave Miss Davis time to make a change of costume, and she finished with a popular ballad. The act only went over fairly well at this house, but really deserved more, as Miss Davis is a good entertainer.

Frank Shields, came next with some real clever lariat swinging. His tricks on the globe and ladder are exceptionally well done, and he can also dance. Although he is not much of an orator, his other work makes up for what he lacks in ability to talk. His work was received with a good share of applause on Monday night, and the act can hold down a spot on the better class three a day houses with ease.

Morley and Chesleigh, had no trouble in holding down the number four spot. These two girls are "there," and get the value out of everything they do. They opened with some talk, which was followed by a double number, from which a good bit of comedy was gotten. Miss Chesleigh sang a popular number, after which Miss Morley gave her interpretation of a colored couple having an argument, in song.

Earl Nixon Revue, consisting of two men and three women, with the two men in black-face. The offering is on the minstrel style, and opens with one of the girls at the piano, with the other four people doing a song and dance. A single "blues" number by one of the women went over, as well as a single dance by one of the men. The other chap sang "Sweetheart," in good voice, and then did a dance assisted by one of the women.

A wench bit is cleverly done by one of the boys, and the dialogue used in the bit got quite a few laughs. This is a good act but lacks a punch at the finale. With this portion of the act shaped up it would get away much better. It took a few bows here.

Ector and Powell, man and woman, opened with some talk. The man interrupts her while she is singing an Irish song and although he is doing Italian comedy, attempts to finish the Irish ballad. After some more talk, the woman sang a rag song in good voice. She might remove the rose from the dress when she does the dance, as it is rather risqué. This is followed by the man playing a guitar, with the woman accompanying him at the piano. This bit practically saved the act, as the talk does not get much. They went fairly well here.

Mark Hart & Co., in a comedy sketch, "My Daughter's Husband," brought forth plenty of laughter. Hart is of the old school and is a clever showman. His supporting cast, a man and woman, are a bit weak, but Hart covers them up with his clever work. With the aforesaid cast strengthened, the act could play the two a day.

Fox and Britt, with their comedy chatter and songs, held down the next to closing spot, and got their share of applause.

James and Bessie Aitkens, with their contortion work and skating, closed the show and went over nicely. T. H. M.

APOLLO

(Chicago)

Business is showing a decided increase weekly at the Shubert Apollo. Monday night, the house held nearly capacity and those present witnessed a well selected and smooth running program. "Go Get 'em" Rogers opened with a song and dance, offering rapid fire steps which won applause.

Musical Johnsons rendered popular and classical selections on xylophones that found instant favor.

Mr. and Mrs. Melbourne, in "On the Sleeping Porch," offered a decidedly clever skit, well acted. Comedy ran rampant and laughs were plentiful.

Ciccolini scored with a repertoire of operatic selections and ballads. His voice was at its best and he registered soundly.

Hetty King's character studies were cleverly portrayed and her efforts were appreciated. Miss King was a bright spot in the bill. Billy McDermott, in tramp make up, told numerous comic stories, cornering laughs.

Ernest Evans and girls entertained with singing, dancing and playing of instruments. It is a lively offering and went over nicely.

Taylor Holmes registered a hit. His offering is composed of a few impersonations, songs, stories and recitations. Mr. Holmes is new to vaudeville hereabouts, but his work was refreshing.

The Pickfords closed with a display of tumbling and juggling that held the house seated until they concluded.

H. F. R.

PALACE

(Chicago)

There is a snappy show at the Palace Music Hall this week, and the program ran fast from beginning to end. There is a lot of dancing on the bill and a big display of gorgeous gowns.

Ann Butler and Hal Parker, stopped the show cold with their comedy chatter and songs. Miss Butler, a clever Hebrew comedienne, scored a big individual hit. Big applause was accorded at the act's close.

Don Alfonso Zalaya offered witty remarks and a masterful pianolog which won out nicely.

The Corienne Tilton Revue proved a delightful miniature musical comedy with Miss Tilton and Benny and Western taking all the honors.

The Weaver Brothers, played on freak instruments delighting the house from the beginning of the act until the end. Their comedy remarks scored many laughs.

Pearl Regay and Company scored a decided success. Miss Regay's dancing scored one of the big hits of the program.

Jack Rose fought hard next to closing but won out neatly with his nut antics and comedy songs.

The Bricklayers introduced a clever canine offering which managed to hold a great portion of the audience until their clever act was over. H. F. R.

W. V. M. A. BOOKING LOGAN SQUARE

CHICAGO, Ill., Jan. 23.—The Western Vaudeville Managers' Association has secured the bookings of the Logan Square Theatre in this city and will hereafter arrange and book the vaudeville bills. The house will play a split week, divided into the first three and last four days. Five acts will be played each half. The house was formerly booked by Jimmie O'Neal, booking manager of the Shubert Vaudeville Circuit, of Chicago.

BASEBALL ACT SPLITS

The team of Hoyt and Gordon consisting of White Hoyt, the baseball pitcher, and Tommy Gordon, splits this week after having worked together for the past three months. Hoyt is retiring from the stage to take a honeymoon in the South following his marriage this week to Miss Dorothy Pyle.

NEW ACTS

CHARLES PURCELL AND CO.

Theatre—Palace.

Style—Revue.

Time—30 Minutes.

Setting—In "three" special.

Charles Purcell, assisted by LeRoy Smith's Symphony Orchestra, and Hubert Kinney, featured, with Martha Shelby as can readily be seen, are really three acts in one. Mr. Purcell is well known to all musical comedy and operetta patrons, having recently left the Shubert fold. Hubert Kinney and Martha Shelby closed lately in their own vaudeville act, and LeRoy's jazz orchestra from Detroit have been seen around town in large resorts. This accounts for the fact that the act moves along as smoothly as though the entire cast had been doing the same act for years. For they do practically the same routine in the new act that the respective artists have done in their respective lines of endeavor, and all the bits have been blended perfectly.

The jazz band opened with a selection. Mr. Purcell coming on soon after singing one of his former successes, from "Maytime." He was clad in evening dress of a former decade, ruffled shirt front and cuffs. He was in excellent voice, and followed with another "Rose" song and was joined by Miss Shelby in crinolines and they went into a dance. The jazz band offered another selection, Mr. Kinney arriving in black masquerade costume and domino, doing the same dance that he did when in vaudeville with Miss Shelby who joined him shortly.

The leader of the orchestra obliged with a violin solo that ended in all hands chiming in until Mr. Purcell came on again.

He sang a published number, and then several bits of his musical comedy song successes, some of them bringing much applause. Miss Shelby's next dance was in ballet costume and very daintily she gave an expert exhibition of toe dancing, and later going into jazz steps when joined by Kinney. Toward the end of the act, Purcell came on, indignant at the jazz dancers, but is suddenly converted himself and at the finale all hands are doing their jazziest.

Needless to say, the colored syncopators are wonders in their line, having few if any competitors on the stage, their accompaniment and other music was full of life and melody.

Purcell was perfectly at home, just as much as if he had been one of cast in a large show and did wonderfully well. His voice and easy manner of working made it hard to believe the offering a new act. Hubert Kinney and Martha Shelby, are a good team of dancers and their work is well known to vaudeville goers. The act on the whole is a classy act, and worthy of headliner honors on almost any bill. M. H. S.

PEARSON LEAVES AMERICAN

CHICAGO, Jan. 23.—Roger B. Pearson, manager of the American Theatre at Chicago for the past eight years, has resigned and will be succeeded by Harry J. Bryant, manager of the Orpheum Jr. Milwaukee Theatre. "The Palace." The change was made while Martin Beck visited Chicago enroute from the coast to New York and came as a surprise to many in Chicago as Mr. Pearson was one of the most popular managers on the circuit.

The reason given for Mr. Pearson's retirement is ill health. Bryant will be replaced at Milwaukee by Harry Billings, who has been managing the Orpheum Theatre at Lincoln, Nebraska. Samuel Maurice will succeed Billings at Lincoln.

VAUDEVILLE

FIFTH AVE.

(Last Half)

This house held a capacity audience at the performance on Thursday night.

Victoria and Dupree, opened with their acrobatic dancing and more than pleased. Both the man and woman are good dancers and they do their work without any exertion. The act took three bows.

Young and Wheeler, two young men in evening dress, one a violinist and the other a pianist, opened with a short medley taken from the operas, that went over fairly well.

"Her Color Scheme," a comedy sketch, based on the mistaken identity idea, brought many laughs. There are three men and two women in the act and all of them hold up their end of the work well. This is a good act and will go over on any bill.

Burke and Durkin, in a very pretty special drop in "one," opened with the man singing a popular number, while the woman accompanied him at the piano. The woman then sang a ballad that registered. At the woman's exit the man sang "Wabash Blues," and put it over in great shape. An announcement by the man that they would give their impression of a 1940 marriage brought the woman back, and they sang a double, that had a good dash of comedy in it. The act stopped the show and several encores were taken.

Dalton and Craig, in a very neat offering entitled "Aladdin's Lamp," followed. The act opened with a special song and dance number, which was followed by a burlesque melodrama. A single dance by the man got a good share of applause, and a bride number brought the skit to a close.

Jack Inglis, with his—let us call it "polite hokum," had no trouble in getting them laughing. A phone bit is played on a great deal through the act and each time he pulled it brought a solid laugh. His bit with the hats got him laugh after laugh, and he took many bows at the conclusion of the act.

Norton and Melnotte, in a skit "22 Washington Square," carry a special set in "three." They opened with a bit of dialogue, and go to a colonial number, with one of the girls in male attire. Following this, there is another bit of dialogue and a number based on the Civil War period is introduced. This is followed by a number showing the present day sweethearts, with the girl in male make-up playing a present day "wise guy." Both girls have good voices, and dance well. The act is neat and quiet, and should prove to be a good source of entertainment on any bill.

George Jessel, held down the next to closing spot. Jessel opened with some talk and then started to sing. He is interrupted by the ringing of the telephone, and answers it. After some bright talk, the voice at the other end proves to be his mother. He starts to do the number again and this time a young girl comes through the audience and asks him to permit her to come up on the stage. He does. The "plant" does a dance that went over. Jessel does some dialogue with the little lady that is very bright, and then sang a double number with her. The act stopped the show, and after taking more bows than we could count, George sang a medley of songs he had written.

Mlle. Meridito's Pets closed the show and went over nicely. S. H. M.

STATE

(Last Half)

Mills and Miller, open the show with a dancing and acrobatic act that was more or less common in its presentation though they left the stage to a good hand. This is a two men act with one doing a light comedy that does not seem to register.

Morley and Mack came second with a sister team offering that was so mild and tame that they had to jockey for a second bow. It is one of those acts where a piano is used by one of the girls while the other sings a number or two.

Kimberly and Page held down the feature spot of the bill to a lot of laughs gained principally on the lines used, and these were worth far more than they got if the material had been properly delivered. The act opens in "one," switches to a special in "three," and then back to one again. Until the final scene the act had plenty of snap and "go" but the finish slacked up considerably.

McCoy and Walton came next but should have held down for the best spot on the bill as far as results were concerned. This act started with snap and kept it up until the finish. The constant cracks on the back delivered by the male member of the turn brought howls of delight from the audience. Both have personality and their actions speak of experience. The routine and material of this turn speaks of the big time but this house is so large that most of their work was lost before it reached the bigger part of the audience.

Cooper and Lane were not seen at this show by the reviewer. E. H.

JEFFERSON

(Last Half)

Erford's Oddities, three girls, opened the show presenting their novelty acrobatic act, in an unusual manner. They open as Oriental dancers, later doing their spectacular stunts on a whirling contraption operated by one of the girls on the bicycle principle, while the other two performed on the two ladder-like attachments.

Callan and Matthews, man and woman, in the second spot had a good collection of songs, talk and some steps. Their voices are good and whatever material they have is put over in a clean cut manner.

Number three on the bill were Harriet Remple and company who presented their dramatic sketch, concerning a female clown played by Miss Remple, and supported by the rest of the cast, a tenor, an Oriental dancer and a young boy as her son. The clown is about to marry the singer when she learns that he is cruel to children, as well as being high in the estimation of the Oriental dancer. The action takes place in one of the dressing tents on the night of her intended marriage. The singing of the tenor was excellent, the Oriental dancer good, and the local color wonderful. The boy, although given lines much too old for his years, is a little wonder and was fine. Miss Remple sustained her dramatic moments well. One of the best sketches we've seen in some time.

Frawly and Louise, a man and a pretty blonde flapper, had a fair line of stuff that kept moving and kept the house in good spirits. The man was something of a comic in the character of a sort of "Hoak" pill peddler and the girl is a native of the town. The man selected his gags from his different sources with great care. Their voices were also good, especially that of the girl.

Herbert Brooks had the audience well in hand with his card tricks, coming down into the orchestra at times to perform them with more of a punch.

"The Love Shop," several girls, plus two men who handled the comedy parts, while the girls paraded around in lingerie and different costumes. The locale is a modiste's place and one of the customers an English lord and his fiancée. The owner of the shop recognizes the girl as being from his home town and wins her away from the lord. The comedy was fair.

In the next to closing spot, Hibbitt and Malle, two men impersonating a couple of small town Southern sports, who are not so chivalrous but that they freely discuss their women friends, presented their skit in a true to life manner. Their accents and actions made a real pair of characters out of themselves, going over in a neat and easy manner.

Paul Shine and Company closed the show, the company being a boy and girl, who assisted Mr. Shine in his juggling and balancing feats, on his "battleship" set. M. S.

REGENT

(Last Half)

Jean and Valjean, acrobats, opened the bill, and did exceedingly well. The woman was attractive, and handled herself, on the rings, in good style. The man, impersonating Charles Chaplin, got many laughs, and several rounds of applause, particularly when he injected a bit of Chaplin business. The act was fast throughout, and closed to five bows.

Cathes and Moore, another man and woman team, pleased with their humorous actions and lines. The man executed several funny falls, and drew some laughs. The woman was rewarded with a good hand every time she got a laugh line over on the man. The two joked with the audience a good deal of the time, and put over their material cleverly.

Lee Kohlmar and Company, in their sketch, had no difficulty in holding down the third spot. The sketch, built around the day's duties of an old Dutch or German bookseller, who happens in on a man who is about to run away with his friend's wife. With the bookseller's motto of "Take It Easy," the old man settles the disputes of the man and his wife, tells them how foolish it is to take life in a nagging way, and, on his exit, refutes all his statements by getting angry as he trips over a rug that happens to be in his way. The act, played by four people, went over in excellent shape, and closed to several bows.

Brennan and Rule, two men, were fine. Brennan, the well known song writer, did not use any of his former songs, written in conjunction with Ernest R. Ball, until called upon for an encore. Rule was adept on the piano, and proved to be a good accompanist for Brennan. After a number of popular songs they sang several of Brennan's songs.

Dave Ferguson, aided by an attractive woman "plant," supposed to be his wife who is after her ten weeks' back alimony, pleased the audience with their fast war of words. They were clever, and put over their points with a punch. Took four bows to close, and could have had more.

De Lyle Alda and Company closed the bill to a packed house. D. S. B.

125th STREET

(Last Half)

The Sterling Saxophone Four opened the show with a routine of straight saxophone playing; three of the men are dressed in plain business clothes and the fourth in tuxedo; the contrast is so great as to make the one member of the quartet look overdressed. A little more jazz music and some comedy might make the act more than just an opening, or number two act.

Burke, Walsh & Nana, two men and a woman, opened in one, with one of the male members of the company dressed as a messenger boy and the other as a postman. Some bright gags are exchanged between them and immediately after they go into a fast double dance. The boys had trouble getting started, the orchestra either did not know the cue or else had not been rehearsed, for when it started to play Walsh stopped them, and asked them to try again, which they did after two more efforts, but in spite of this handicap the dance was received with applause. The act then goes to full stage where a housemaid is seen dusting. The boys then enter, one with a special delivery letter and the other with a telegram; the maid opens both messages and finds the mistress will not be back for a week and the boys offer to entertain her, which they do, one playing the piano and the other dances. The act then goes back to one and finished with a dance by the three.

Jones & Jones were the first breath of comedy on the bill. The act is set in one, with a special drop representing a railroad yard, both men doing black face. The comedy is somewhat like that of Moss and Fry, but the gags are new, and they had the house in laughter. They finished with the old colored comedy song, "You're in the Jail House Now."

Jean Southern with a special drop in one, makes a most attractive picture, being a pretty blonde and was dressed in a beautiful lavender gown trimmed with fur around the neck and sleeves. Miss Southern is primarily a male impersonator and did a number dressed in plain male business clothes, then a tough boy, and followed this with a rube number, she then came out in female attire and gave an impression of the audience somewhat on the style of Adele Rowland. Miss Southern stopped the show and made a pretty exit speech.

Robinson and Pierce have a corking man and woman comedy act. The plot is woven around married life. Miss Pierce is doing straight and does it as few women can. Robinson is a fine light comic. New material and a specially written song makes this act worthy of a spot on any bill.

Elsa and Paulsen, the ice skating team, closed the show and not only held them in, but closed their act with the apache dance on ice and had to come out for three bows. W. G.

TWENTY-THIRD ST.

(Last Half)

Archie Onri & Dolly, opened the show with their novelty bits, which consisted of painting a water color picture, that was very pretty and well done, a magic trick, with an alarm clock, and for the greater part of the act some clever juggling by the man, who handled pool cues, rubber balls, and umbrellas. Some comedy, done by the man got laughs. The woman makes several changes of wardrobe. This is a good opening act for any bill.

Frank Markley, played several numbers on the banjo. He opened with a medley of popular songs, after which he played "Carmen." He struck many false notes during the operatic selection, and plays his instrument too loudly. A few bows were awarded him.

Milton Pollock & Co., in a comedy sketch, "Speaking to Father," drew many laughs. This is a good comedy act, but lacks a finish. This can be very easily remedied.

Sidney Jarvis & Co. came next. Mr. Jarvis is assisted by a man at the piano. He opened with a "Mary" song, and then went into some talk that meant nothing. He sang two other numbers, one of which he announced was specially written for him by Geo. M. Cohan, and recited "The Spell of the Yukon." Jarvis has a very good voice and put his numbers over in great shape, but he might eliminate the talk as it is risqué in spots and got him nothing at this house. With some playing this act will develop into an entertaining vehicle.

Kane and Herman, in the next to closing spot, were the laughing hit of the bill. They had them laughing from the opening. The "waiter" bit is exceptionally funny, and contains more truth than folly. At the finish the boys stopped the entertainment for several minutes, and were compelled to take another encore.

"Dancing Shoes," featuring Ruth Wells, closed the show. This is a dance revue, that is well staged. Miss Wells has a good voice and is a decidedly good dancer. Five men are used in the act and each of them are good dancers, particularly, William Barry who does some single dances during changes. His Primrose dance deserves special mention. This act can hold a position on any bill. S. H. M.

KEENEY'S

(Last Half)

Webb's Seals, one of the best trained seal acts in vaudeville today, opened the bill. The three seals, directed by a gentleman in white and gold naval uniform, proved to be a sensation. Two features of the act consisted of one of the seals playing the first part of "America" on a set of horns, while the other did a tight-rope walk, balancing a ball on its head the while. The closing of the act was a seal band, one playing the drum, one the cymbals, and the other getting a weird harmony out of the horns.

Weber, Johnson and Mack, two men and a woman, were good and drew a good hand for their efforts. The girl danced, and the boy dancer demonstrated some good steps to the accompaniment of the second chap at the piano. The trio did their work well and scored.

Lehigh, Delacy and Company, in a sketch, were amusing, and pleased the audience with their humorous lines and situations. The wife of the man, who wants fifty dollars, gets another woman to say she has met him while he was on an Elks' jamboree. Posing as a trained nurse, this woman gets the man to a point of nervous breakdown, and finally reveals the trickery, after the man has signed a check for \$500. The sketch was well played, and was funny.

Brown and Elaine, man and woman, scored well in the fourth spot. Their lines, and their method of putting their lines over, was funny, and pleased. The man, as a "nut" comedian, was very good, while the woman ran a close second as a comedienne. Closed to five bows.

"Great Moments From Grand Opera," a novelty offering, was good; for detailed review see the "New Act" column. Eight people singing these bits drew an emphatic hand from the packed house.

White and Lang, two comedians, talked too fast, and as a result, were not appreciated, because of the fact that their material did not register. They closed with a good medley of once popular tunes, to which they sang a parody. A good bit, and one liked by the audience, was the man's description of "matrimonial succotash," or how garden vegetables resemble marriage.

The Four Tasmanians, two men and two women, executing dances, songs, and acrobatic work, were well liked. They did their work well, and did it fast, but in a way that could be understood. Both the women were excellent exponents of the art of dancing, and the men were right behind. A good act. D. S. H.

58TH STREET

(Last Half)

The S. R. O. sign was put in front of the box office at this house for the last half of the week and the bill presented was top-heavy in the matter of comedy and teams. Cahill and Romaine with the Poster Girl were the hit and feature acts of the show with both living up to their billing.

Maurice and Moro opened the show with their novelty musical act. A few years back this was one of the standard imported novelty acts, but musical novelties have become common, hence the opening of the show. After an absence of two or three years in the West, this act returns slightly changed in its presentation. Its costumes and routine are changed but the same old tunes are played on the musical steins. Two bows.

Ed Hill came second with a novelty cartooning act. In this act the artist uses sponges to change his pictures after applying the original paint. He specializes on women's hats and managed to get a number of hearty laughs.

Hart and Helene, third on the bill, used everything to get laughs from the old time and threadworm married couple fighting, to breakaway musical instruments. The woman sings a number to good effect, the number and the neighborhood both being of the same nationality—Irish. As a finish the woman plays a French horn while the man gets some very good results from a cornet. In the face of the musical act that opened it was bad form to run another musical act the second turn behind. This act carried enough comedy material to leave out the music altogether without seriously affecting the act. The woman has a delightful voice and this, coupled with the rest of the act, it is possible that in situations of this kind they could do away with the musical finish.

Morton Jewell Company, two men and two women, were fourth. This is one of vaudeville's standards, offering a variety of dancing, singing and juggling. Three bows.

Cahill and Romaine, with their black face and the "wop" act, tied up the show with their comic explanation of the foreign political situation. Five bows and one encore.

The Poster Girl, next to closing, scored the second best hit of the evening. She kept them guessing until the final applause finish.

Walsh, Mealy and Montrose offered some real comedy, plus acrobatics and dancing in the closing spot. Took three bows. E. H.

VAUDEVILLE

"NEARLY A PRINCE"

Theatre—*Keeney's*.
Style—*Sketch*.
Time—*Twenty-five minutes*.
Setting—*Special*.

This offering, a good comedy sketch, is, from a point of plot, valueless, but, looking over the comedy business and lines, there are many possibilities for the making of a great comedy act.

The act is in four scenes, and the cast, composed of five people, did their work well.

The plot, which is very shallow, is as follows:

One of three girls convinces the others that, regardless of the financial standing and the love-making ability of her fiancé, she is going to Japan for a taste of real romance. She expresses a desire to "rope" a prince. Her lover enters and tries to convince her of the foolishness of her ways, but to no avail. As a result of this, the lover gets a flashy salesman (the comedian) to take a trip to Japan and pose as a rich prince, for which piece of deceit the salesman is to be rewarded with the sum of \$1,000.

Here is recorded the novelty of the piece. The girl, after her trip to Japan, meets her former lover, who introduces her to the prince, with whom she falls in love! The lover, foiled, tries to get out of the position by exposing the salesman, but is trapped by his own ingenuity—and so it ends—in a comical yet unsatisfactory way.

The two extra girls were good and showed their ability as dancers. The straight man, the lover, was good and was exceptionally convincing. The ingenue, as the pampered daughter of a millionaire, was excellent and got her material across in good shape. It was the comedian, who portrayed the character of the traveling salesman, who pulled the act through the dull spots—and there were several.

The act is good for many laughs, all of which are caused by the comedian. There were artistic points throughout the act, and, altogether, it should go very well on the big time after it has been lifted in some of the weaker points and toned down in the more ludicrous. This will tend to make the offering evenly balanced throughout.

D. S. B.

FANTASY REVUE

Theatre—*58th Street*.
Style—*Dancing*.
Time—*Eleven minutes*.
Setting—*Special*.

This is an exclusively dancing act, consisting of four girls and a young man. It opens with the appearance of three girls, nicely costumed, and a routine of snappy steps. Following this, a boy and a girl come on dressed in Bowery characters and open with a "Frisco" and by the time they have finished the number, they have done all the once famous dances of the lower East Side. The girl who works in this number displays no little amount of personality and ability, while the young man makes a nice appearance and actually seems to forget that he is dancing before an audience, by acting perfectly natural.

An Egyptian dance is next done by one of the girls and is followed by a Russian dance done by the two remaining girls that opened the act. The man joins this number and an exit is made for a toe dancer. The boy then does a soft shoe dance, which is picked up by the four girls in a tamborine number. All five then do a fast finish.

All the members of the act are fairly good, in the respective lines, but the act is not fast enough company for the big time but could easily fill a feature spot on the better small circuits. E. H.

NEW ACTS AND REAPPEARANCES

LEO EDWARDS

Theatre—*Jefferson*.
Style—*Revue*.
Time—*Seventeen minutes*.
Setting—*"Three" (cyc)*.

Leo Edwards (brother of Gus Edwards) is at the piano throughout the act, and occasionally sang and introduced the numbers. Working with him in the act are two men and three girls. The revue is entitled "Musical Moments" and the theme is the flashing of slides showing the title pages of songs Edwards has written, while the cast impersonate the persons who originally sang or introduced the various numbers.

Following a short prologue, the first of the slides was thrown on the screen, and a duet by a girl possessing a soprano voice, and a boy was offered.

In turn, Adelaide and Hughes, Fanny Brice, Lillian Russell, Willie Howard, Ralph Herz and Nora Bayes were impersonated to melodies of various songs written for them by Edwards.

Unusually good voices were possessed by all of Edwards' associates and their dancing included a variety of styles. The girl who impersonated Fanny Brice did it with all the talent usually displayed by an Edwards protege and will no doubt be heard from later. This same girl did the Nora Bayes impression. The Ralph Herz song, about the mills of the gods, was recited in good style by one of the men, and the Willie Howard skit, done by one of the girls in male attire, went over great. Most of the characters impersonated sang these songs some time ago, and the act is more or less an offering of recollection.

Toward the finale of the act, Mr. Edwards, who has written many "Rose" songs, introduced one which he said was new and which was used as the finale of the presentation.

The act possesses entertaining value but needs more working on, in order to make it run smoothly. It will undoubtedly be worthy of the better houses, as well as the big time circuits when whipped into shape. M. H. S.

LONE STAR FOUR

Theatre—*State*.
Style—*Harmony quartette*.
Time—*Fourteen minutes*.
Setting—*Special*.

With a blue drop with a big silver star set in the center, this act opens with the appearance of all four, three men and a woman. An unusual effort seems to have been made to dress this act differently and in this respect they have succeeded. The men appear as cowboys and their costumes are snow white, including the shoes. With white Stetson hats, white chaps, white silk shirts, the men make a very flashy appearance. The woman, a blonde, dresses in a white riding habit.

Their routine is the customary quartette arrangement of harmony numbers of the "pop" variety with the woman singing the ballads. In addition to singing the ballads the woman does a short dance routine at the finish, and appears to be the biggest thing in the act. The men have fair voices and a fair singing ability.

As a vaudeville attraction it is bright and snappy enough to get by in almost any house. The novelty in the way it is dressed is strong enough to hold attention anywhere, but at that it's not strong enough for big company, as the brunt of the whole act falls on the shoulders of the woman. E. H.

SPIVENS CORNERS

Theatre—*58th Street*.
Style—*Rube comedy*.
Time—*Twelve minutes*.
Setting—*Special*.

There seems to be no particular reason for this act except to employ five people. It is a collection of gags and bits of old days presented before a drop representing a farmhouse, with three of the five people doing comedy. The act looks like it had once been a quartette, but had been rewritten and a woman added to the cast.

Three "rube" characters open the act and get some laughs with a bunch of aimless chatter and two funny bits of business, both old, but still very funny. The first is the wood whittling bit with the whittler aiming his shavings with deadly accuracy. The second bit is the business of knocking off the silk hat.

The straight man, accompanied by a woman, enters in search of summer lodging. It's a case of on and off quickly for these two. With the exit of the man and woman, the trio render a song number. Following the song there is a burlesque love bit between the woman and the "rubes." The woman then sings a song in a voice that is very poor but has a certain amount of personality that helps her put the number over, in fact the woman displays the only stage presence in the entire act.

A quartette finish in alleged harmony following several little solo bits closes the offering. The principal thing against the act is the utter lack of reason for its being. The comedians appear not to have been selected for their ability at putting over comedy, but principally because of their opposites in make-up. It is a very small time offering. E. H.

PAGANA

Theatre—*Jefferson*.
Style—*Violinist*.
Time—*Twelve minutes*.
Setting—*In "one"*.

"Pagana" opened with a chorus or two of published songs played on the violin with excellent technique and tonal qualities, following the popular airs with Drdla's "Souvenir."

She assumed a soulful and dreamy expression which made it appear as though her numbers were being played in a rather sleepy manner. Afterward she played a faster classical selection, closing with a medley of popular songs played in a more lifelike manner, and smiled in a way that got her across easily, for she has a sweet personality, one that makes itself felt.

An excellent violinist, who acts as though she were taking it easy, or depends on her personality to get her across. Displaying a little more pep, there isn't any reason why she should not fill the second spot of any big time bill to good advantage. M. H. S.

LAWSON AND NOBLE

Theatre—*Jefferson*.
Style—*Acrobats*.
Time—*Seven minutes*.
Setting—*"Three"*.

Two men, one straight, and the other comic, as semi-clown. The straight opened the routine with some work on the rings, the comic joining him in a series of singles and double feats. Later the straight, head down, did some iron jaw work, while his partner whirled around on the other end of the bit. A fair sort of act for either extreme of the bill. S. H. M.

DE LYLE ALDA AND CO.

Theatre—*Regent*.
Style—*Musical novelty*.
Time—*Thirty-three minutes*.
Setting—*Special*.

One of the neatest and best acts we have seen in a long while is that of De Lyle Alda and Company. The act was produced by Rosalie Stewart and proved to be the winner of the entire bill at this house.

The act is played in several scenes and each member of the cast was allowed to show what they were able to do.

The plot follows:

In the Night Club Cafe the hero, a millionaire, meets a vamp who claims she will ruin his life at the psychological moment. After her exit, the millionaire meets a newsboy, who turns out to be a girl. He falls in love with this girl and takes her home to his mother, who, finding out through the vampire that she is the daughter of a drunkard, throws her out once more. Finally, after a year's absence, when nothing is seen or heard of her, she returns, by invitation, to the millionaire's house. This time she is the star of a famous show, therefore welcome. Of course, she marries the millionaire, but with the understanding that she may continue her stage career. So all's well that ends well.

During the telling of the story there were many song and dance interruptions that added, rather than detracted, from the value of the piece. Miss Alda demonstrated her beautiful voice, as well as her poise and grace. She received a cordial response from the audience on her entrance and held them until she had finished. All of the characters were good, especially two boy dancers formerly with the Frances Pritchard act. They were a hit, and deservedly so, for their work was well done, hard though it was.

The "vamp" was a cute little thing that, we are led to believe, once graced the Ziegfeld chorus. She was very active throughout the offering, but should speak her lines in a lower tone of voice.

The leading man was excellent and possessed of a gracious way that added to his importance. There was also another boy dancer who executed fast single dances of every variety. He pleased, and scored heavily.

Although the act is long, it held the audience in this house from the start and could have held them longer.

The scenes in the offering are luxurious and showed thought as to construction and detail as to beauty.

In every way is the piece calculated to catch and hold the eye, and if appearances may be judged, the act should be a big feature for the big time houses. D. S. B.

FRANCES ROEDER REVUE

Theatre—*23rd Street*.
Style—*Singing and dancing*.
Time—*Twelve minutes*.
Setting—*Special*.

This act opens in front of special drop in "one," with Miss Roeder singing a special introductory number, during which she introduces a man and woman whom she calls "Sister May" and "Brother Jack": at the finish of the number the drop is taken away and a special set in "full" is then used.

A Spanish dance is done by the brother and sister, which is followed by Miss Roeder singing a classical number. A single novelty dance by "brother" and a single acrobatic dance by "sister" were well done. After this, Miss Roeder sang another classic, and the other two folks did some more acrobatic dancing. Miss Roeder has a nice voice, but her enunciation is not good and might be imitated might be improved upon. This act is a good flash, for the better three a day houses. S. H. M.

NEW YORK CLIPPER

THE OLDEST THEATRICAL PUBLICATION IN AMERICA

Founded in 1853 by Frank Queen
Published by the
CLIPPER CORPORATION
Orland W. Vaughan, President and Secretary
Frederick C. Muller, Treasurer
1658 Broadway, New York
Telephone Circle 9112-9113
WALTER VAUGHAN, EDITOR

NEW YORK, JANUARY 25, 1922

Entered June 24, 1879, at the Post Office at New York, N. Y., as second class matter, under the act of March 3, 1879.

THE CLIPPER is issued every WEDNESDAY
Forms Close on Monday at 5 P. M.

SUBSCRIPTION

One year, in advance, \$5; six months, \$2.50; three months, \$1.25. Canada and foreign postage extra. Single copies will be sent, postpaid, on receipt of 15 cents.

ADVERTISING RATES FURNISHED ON APPLICATION

Chicago Office—Room 204, Woods Theatre Bldg.
Phone Majestic 8026,
San Francisco Office—830 Market St.
R. COHEN, MANAGER.

Address All Communications to
THE NEW YORK CLIPPER
Room 367
1658 Broadway, New York

Registered Cable Address: "AUTHORITY."

THE CLIPPER CAN BE OBTAINED WHOLESALE AND RETAIL, at our agents, Goringe American News Agency, 17 Green Street, Charing Cross Road, London, W. C., England; Daws, 8 Eagle Place, Piccadilly Circus, London, S. W., England; Brentano's News Depot, 37 Avenue de l'Opera, Paris, France; Gordon & Gotch, 123 Pitt Street, Sydney, N. S. W., Australia.

STAMP OUT ROWDYISM

The practice of calling out, audibly criticizing, or "razzing" the work of a performer, a unique and terrifying form of rowdyism which seems to have become prevalent in the vaudeville theatres, must be eliminated.

Its ostensible purpose is to goad performers, whose work fails to satisfy a certain percentage of the audience. In reality it is indulged in by the very lowest calibre of individuals who happen to be in the theatre, for no other reason than that they must give vent to their natural feelings of rowdyism. Thus, in almost every instance, they have chosen some artist of national or international reputation as the butt of their rowdyism.

It would seem that this rowdyism is due to a consciousness of a lack of understanding, that they sense the merit but are unable to understand and appreciate the artistic worth of the performer. Being of a low order of mentality, they feel that they must show their lack of understanding by booing at, whistling and otherwise insulting the performer.

Recently in many of the big time vaudeville houses, the practise of throwing coins on the stage has again come into vogue. This is the most obvious sort of insult. It tends to unnerv the performer, completely upset the act and in some few cases, drive the actor from the stage entirely. The reason for this form of rowdyism is a mystery, it is not due to the work of the artist, for unfortunately some of the best artists have been a victim of this rapidly growing practise. For some reason, while the work of the numerous vaudeville acts is constantly improving, the audiences in so far as the power to appreciate is concerned, do not seem to be keeping pace with the work of the actors.

Managers of the vaudeville houses are keeping a strict watch, especially in the upper portions of the houses, where the practise seems to be the most flagrant. While the practise has not been stamped out entirely, it is noticeable, however, that in the houses where the vigilance is closest, there is a decided improvement.

If vaudeville is to be improved, if the present high grade of the majority of the people in the vaudeville audiences is to be maintained, managers must not for a mo-

ment let up in their work to eliminate the rowdyism, but should continually strive to keep not only the grade of performance offered on the stage up to the highest possible point, but the conduct of the audiences as well.

Answers to Queries

R. A.—Sydney Grundy was the author of "The Arabian Nights" which Augustin Daly produced as "Haroun Alraschid and His Mother-in-Law" at Daly's Theatre.

CIRCUS—R. F. (Tody) Hamilton was born in New York in 1847. He was employed for a time with the New York Herald. He was the press agent for various amusement enterprises, besides the Barnum & Bailey Circus.

A. J.—The company playing "A Pair of Jacks" included R. G. Knowles, W. J. Russell, Julius P. Witmark, John P. Savage, Sol Aiken, Ernest Sinclair, C. N. Edwards, Mollie Thompson, Mamie Taylor, Nina Heyward, Julia Aiken, and Jessie Green.

CIN—The Actors' Fund of America moved into their offices at 12 West 28th street, New York, on May 1, 1890.

ELM—The bill at Zipp's Casino, Brooklyn, for that week, included Tyson and Vaughan, Davenport Brothers, Al Reeves, Beatrice Vaughn, Anna Wallace, Minnie Schult and Kirchner's Orchestra.

H. H.—Mrs. Tony Hart (Gertrude Granville) died at Roosevelt Hospital, New York.

TRIP—The Jarrett Palmer Co. left Jersey City at 1 a. m. June 1, 1876, and arrived at San Francisco at 9:22 a. m. June 4. The actual running time was 83 hours, 39 minutes and 16 seconds.

X. O. L.—John C. Heenan died at Green River Station, Wyoming, October 25, 1873. He was buried at Albany, N. Y.

T. A. A.—The meeting rooms of the Edwin Forrest Lodge of the Actors' Order of Friendship were located in the Broadway Theatre Building, New York.

J. & D.—Jack Dempsey (The Nonpareil) and Billy McCarthy, of Australia, fought 28 rounds at the California Athletic Club, San Francisco, Cal., for a purse of \$1,800, of which \$1,500 went to Dempsey, the winner, and \$300 to McCarthy. Hiram B. Cook was referee.

PALMER—The "Aunt Jack" Co. made the trip from Jersey City to Washington, D. C., covering the 227 miles in 4 hours and 18 minutes on March 10, 1890. The company played the matinee at Washington and returned for the evening performance in New York at the Madison Square Theatre.

M. S.—David Warfield appeared in a concert hall on Eighth avenue, New York, when he arrived in New York. Later he played with "The Inspector" and "O'Dowd's Neighbors." He then joined "The City Directory Co." He never appeared at the London, or Miner's.

C. D.—James B. Mackie played "Grimes" with "A Bunch of Keys" Co., also "Bob Shaver" in "Aphrodite." He starred in "Grimes' Cellar Door."

BALLET—Clara Qualitz was the premier danseuse who was with "The Kiralfys," also with "The Crystal Slipper" Co.

R. O. C.—Wilson Barrett produced "The Miser" at the Park Theatre, Philadelphia, March 8, 1890.

DRAMA—"Wicked London" was the title of Frank Harvey's melodrama. It was first shown at the Theatre Royal, Oldham, England, March 22, 1888, under the title of "Cruel London" and two years later at the Alcazar, San Francisco, as "Wicked London."

NEW GOTHAM OPENS

The Gotham Theatre, the city's newest motion picture theatre, located at 138th and 139th streets, and Broadway and Hamilton place, threw open its doors to the public last Thursday night. The Gotham has a seating capacity of 3,000. Dock Commissioner Murray Hulbert formally dedicated the new theatre, and Mildred Harris was one of the screen stars that spoke.

"MIDNIGHT FROLICS" ON COAST

SAN FRANCISCO, Jan. 16.—Fanchon and Marco opened January 12th at Tait's Cafe with a new revue entitled "Midnight Frolics." The revue is based on the same idea as that of Ziegfeld's Amsterdam Roof and contains some clever performers. The dancing pair come to Tait's after ten weeks at the St. Francis Hotel.

RUSSIAN OPERA SCORES

SAN FRANCISCO, Jan. 16.—The Russian Imperial Grand Opera Co. at the Columbia Theatre have been enjoying a steady increase in business and a packed house at \$3 top greeted the second performance of "The Queen of Spades" at Saturday's matinee. George Hood is manager of the company.

LAMBS' GAMBOL AT THE GLOBE

The Lambs will hold their annual mid-winter gambol on Sunday evening, Jan. 29th. Charles Dillingham has loaned the club the Globe Theatre for the occasion. Several features of former gambols will be presented and the general public will be admitted.

POWERS GETS PEARL THEATRE

ALBANY, N. Y., Jan. 23.—Walter Powers has taken over the Pearl Theatre here, and will devote the house to pictures. Two new houses have been opened in the Albany district: they are the Casino at Schenectady, and the Senate at Chatham.

TWENTY-FIVE YEARS AGO

Mary Mannering was leading lady of the Lyceum Theatre, New York, playing in "The Late Mr. Costello."

Albert Chevalier appeared at the Columbia Theatre, Washington, D. C.

President Cleveland signed the act passed by Congress, providing for the punishment of play pirates.

"Shamus O'Brien" was played at the Broadway Theatre, New York. Denis O'Sullivan played the title role.

Henry Miller made his first New York appearance as a star in "Heartsease" at the Garden Theatre, New York.

The Four Cohans appeared in Geo. M. Cohan's sketch, "Prof. Goggles' Wife," with Hyde's Comedians.

Voelckel and Nolan were managers of The Black Patti Troubadours. Cole and Johnson were with the company.

Marion G. Cullen played Nellie McNally in "The Sunshine of Paradise Alley."

Otis Skinner appeared in "A Soldier of Fortune."

Agnes Herndon was playing in "A Woman in Black."

John Hare played in "Caste" at the Knickerbocker Theatre, New York. Frank Gillmore was in the cast.

Lillie Allyn, Georgie Lingard, Lillian Sutherland, Nellie O'Neill, Flora Evans, Harry Clay Blaney and Knox Wilson were with "A Boy Wanted" company.

Blatt's Theatre, Newark, N. J., opened as Cronheim's Music Hall.

William S. Moore died at New York City.

Hope Booth was posing at Tony Pastor's Theatre, New York.

M. Stein was selling cold cream and makeup at 446 Sixth avenue, New York. Spencer Alexander published The Ringling Bros. Show Route Book.

"DESERT SANDS" FOR RITZ

"Desert Sands," the Wilson Collinson play, in three acts, will open at the Ritz Theatre on Feb. 6th. Norman Trevor is to be starred in the piece. He will be supported by Virginia Hammond, John Myrtle, and Mrs. Wilson Collinson. The play is being staged by Harry Andrews.

Rialto Rattles

EVEN IN RESTAURANTS

Actor to Waiter—"I'll have a half grape fruit, please."

Waiter to Actor—"Which half please, the first or last?"

JUST RELEASED

What did you go and get a haircut for? Now we can't pull that gag.

All right then, let's think up one then about a convict, you don't need a lot of hair to put that over.

SCOTCH GAGS

Some day some clever chap will think up a real gag about a Scotchman that won't have anything to do with being "tight."

ALL BOOKED UP

Now that all is said and done—
We have every day booked next week, but one.

THIS ONE SHOULD DO IT

There is an act floating around on the small time called "Joe Broome." It ought to clean up a lot of these small time houses.

TOO TRUE

Of all sad words of tongue or pen
The saddest are these, "We flopped again."

WE BET ON THE SCREEN

If William Shakespeare were living today, wonder whether he would be turning out his old stuff or writing scenarios?

HOW TO WRITE A SONG

Rhyme "moon" and "June,"
With "croon" and "spoon";
Then put in a "blue" line to fit,
Rhyme "gleams" and "seems"
With "dreams" and "beams"—
And you have written a popular hit.

ELIMINATE THESE

Imitations of Eddie Foy.
Gags about Bevo.
"Eli, Eli" singers.

WHAT THEY USED TO BE

Charlie Maddock was once a musical comedy actor.
Willie Collier was once a call boy in Daly's Theatre.
George Whiting once kept a saloon.
Jerome H. Remick was once a bank cashier.

A SUGGESTION

So many vaudeville actors are asking audiences for applause that it seems as though it would be a good idea if the performers would have the request printed in connection with their programme billing.

HEARD ON THE RIALTO

"When didja get in?"
"I was just starting to save some dough, too."
"How long do you think it will last?"

PUT THIS IN THE ACT

She—"Why are you entering that house? It's haunted."
He—"Perhaps I can round up some spirits."
Sure to go these days.

HEARD BEFORE

1st Actor—"I am working hard every day. I want to get ahead."
2nd Actor—"That's right. You need one."

NOT FAR FROM THE TRUTH

"Why do they call those out-of-the-way places sticks?"
"Well because once a company is out there, it just naturally sticks there."

ALL TOO TRUE

Man's inhumanity to man has put thousands of lawyers on Easy street.

BURLESQUE

MORE CHANGES IN AM. SHOW ROUTES

BOOKINGS BADLY MUDDLED

More changes in the routes of the American Circuit took place this week. Two new houses were added to the circuit and in the mix-up of bookings one of the shows has closed for the season.

The sudden cancellation of contracts has thrown the routing of the shows into a muddle which is almost impossible to straighten out.

Billy Vail's "Sweet Sweeties," closed on the American Circuit at the Majestic, Scranton, Saturday night. It is playing the Peoples', Philadelphia, this week.

The "Follies of New York" is playing the last half of this week on one nighters through Ohio, taking up the "Passing Revue" time. The latter show jumping into the Englewood, Chicago, to play the "Follies of New York" time.

The Playhouse, in Baltimore, opened this week on the American Circuit with Joe Leavett's "Some Show."

"Broadway Scandals" is in Washington, where it is playing the Howard, which house opened on the American Circuit with this show.

The "Whirl of Mirth," jumped from Fall River, Mass., Sunday, to Utica, where it will play the Park Theatre, the last half of this week.

William S. Campbell's "A Whirl of Girls" will close at the Gayety, Milwaukee, Saturday night.

"Rube" Bernstein endeavored to attach the box offices at the Palace and Gayety Theatres in Baltimore, last Saturday afternoon, it is said.

At the office of the Columbia Amusement Company, it was said that Bernstein had attempted to attach the box offices but was unsuccessful.

The Bernstein show, the "Broadway Scandals," was booked to play the Gaiety theatre, Baltimore, last week, but the contract with the American wheel was cancelled and the show was obliged to lay off.

BIG BUSINESS FOR WATSON

DES MOINES, Ia., Jan. 18.—Billy Watson's "Big Show" played to \$1,800 in three days at the Berchel. The show will play Wednesday and Thursday, in Norfolk, Neb., for a guarantee of \$1,800, and will lay-off Friday, opening in Omaha on Saturday. This show has not had a lay-off since leaving New York. They filled in the week, after New York, at the Peoples, Philadelphia, they played Youngstown and Akron after the Pittsburgh week, and Des Moines, the first three days of this week, making money in every place. Watson claims that one of the reasons for the show making money and doing the business is the fact that Harry Abbott, who is ahead of the show, is billing it, like a circus. The show played to a 65-35 percentage at the Berchel.

LEONA FOX IN STOCK

CHICAGO, Ill., Jan. 20.—Leona Fox has opened as prima donna with the stock company at the State Congress Theatre here. She signed an Equity contract for a year. Miss Fox has regained her health and now weighs a 150 pounds.

GERARD SHOW BREAKS RECORD

MONTREAL, Que., Jan. 23.—Barney Gerard's "Follies of the Day," which played at the Gaiety Theatre here last week, broke all box-office records for the house. The show turned many people away at each performance.

AM. STOCK HOLDERS MEET

A meeting of the stockholders of the American Burlesque Circuit was called last Thursday by one of the officials of the company.

The meeting was held on the ninth floor of the Columbia Theatre Building and was called, it was said, for the purpose of investigating the financial conditions of the association.

About the only thing that could be learned of the results of the meeting, a committee was appointed to call on the officials of the American Circuit to learn the conditions.

The committee appointed were Messrs. Jacobs, Hill and Carey. This committee called on President I. H. Herk, of the circuit, the same day, who informed them that the books, correspondence and everything was open to their inspection at any time. He also informed the committee that the stockholders received a copy of the auditors' report regularly and that gave them as much information as he could.

LUCILLE MANION DIES

EL PASO, Tex., Jan. 18.—Lucille Manion died at the home of Walter L. Weekly here today. Miss Manion was suffering from tuberculosis of the throat the past year. She was last in burlesque with Lew Kelly's Show last season, and was compelled to retire from the cast at the finish of the Columbia, New York, week's engagement. Miss Manion lived for a few weeks at Ridgefield Park, N. J. From there she went to Saranac Lake for several months. Early the past Fall, finding that the climate in the mountains did not agree with her, she came to El Paso. Miss Manion was considered one of the best "straight" women in burlesque. She started in burlesque a number of years ago as a show girl with Al Reeves' Show.

SETTLING DONDERO ESTATE

The estate of August Dondero, a merchant who died in 1894, is about to be settled. It consists of four buildings in Columbia Street, Brooklyn, and 8200 acres of land on the outskirts of Ft. Wayne, Ind. The only heir is Frankie Dondero, a son, late of Brooklyn, and formerly in vaudeville. The estate in Brooklyn is in litigation: Dondero is suing the Borough of Brooklyn for \$250,000 through his attorney Arthur Kingston. It is said that the case will be settled shortly.

His property in Ft. Wayne adjoins the Government property which is used for an Indian Reservation.

Dondero is going to stage several musical tabs next Summer which he will route over the Southern Time.

DILLON IN VAUDEVILLE

Jack Dillon, formerly in burlesque, with James E. Cooper's and Harry Hastings' shows, but this season in vaudeville, with Tom Howard of Howard and Dillon, has split with Howard and is now working in the Middle West with the Mayo Sisters, late in musical comedy. The new act is called Jack Dillon and Mayo Sisters, and is booked solid over the Western Vaudeville Circuit.

CLOSE WITH "KANDY KIDS"

BUFFALO, N. Y., Jan. 23.—John O. Grant, straight man and Babe Healy, soubrette of the "Lena Daly and her Kandy Kids" Company will close with the show at the Englewood, Chicago, next week. They are playing the Academy here, this week.

ATKINSON AT AVENUE

George Atkinson, last season manager of the "Monte Carlo Girls," left New York with Mrs. Atkinson Sunday for Detroit, where he will assume charge of the advertising department of the Avenue Theatre.

NEW CIRCUIT STARTS THIS WEEK

CALLED BURLESQUE BOOKING CO.

The new independent burlesque circuit which is playing houses in Brooklyn, Philadelphia, Baltimore and Washington, controlled by the Columbia Amusement Company, that were recently taken away from the American Burlesque Circuit, will be called The Burlesque Booking Company, and will be incorporated in Albany this week, according to one of the members of the organization.

It was learned Monday that there would be a meeting this week, when officers would be elected. It was said that the officers would be Tom Henry, John G. Jermon and Warren B. Irons, but this could not be confirmed Tuesday morning when a representative of CLIPPER called. He was informed that there was "a private meeting" and those inside could not be disturbed.

It was also learned from other sources that there would be another house added to the circuit this week, and maybe more.

The new stock system will go into effect this week, the principals moving from house to house, also the wardrobe. The chorus and scenery will remain permanently in each theatre, thus doing away, it is claimed, with the traveling musical directors and stagehands with the shows. The stagehands and musical directors with the shows received their notices to close this week.

A new book will be produced at the end of the trip around the circuit so that when the show repeats, a new book will be given.

The question arises mostly about the chorus. It is well known that many of the male principals are married and their wives are in the chorus, and they wonder what is to become of them. These men have been frank in stating that they would not leave their better half in any city, in the chorus, and travel from place to place without them. There are a number of other things that the profession would like to know, who are interested.

In the meantime, The American Burlesque Circuit is going along booking new houses. They have made a booking arrangement with the Blaneys to place their shows in Wilkes-Barre the coming next week. The city will split with Utica. Commencing with "Miss New York, Jr." next week, the American shows will play the Nesbit Theatre the first three days of the week, after Scranton, the last three days the shows play the Park, Utica, and will then go into Buffalo.

NEW "PEEK-A-BOO" CAST

PITTSBURGH, Pa., Jan. 19.—"Peek A Boo" opened with six new principals Monday, with two days rehearsals. Already an improvement over those that left. Corrine Arbuckles has taken Florence Darley, George Carrol took Harry Kelsos place, Sam Bennett taking Joe Kelsos place. Billy Wallace replaced Ed. Quigley, Steve Balzer replaced Howard Morrissey and Harry Wilde replaced Maurice Cummings.

RUTH CONLEY MARRIES

Ruth Conley, a member of the "Grown Up Babies," while playing the Gaiety, Brooklyn, last week, was married to Eugene Gesele, a non professional, on Friday, at Borough Hall.

HARRY WARD IN "CUDDLE UP"

Ike Weber booked "Dutch" Ward with "Cuddle Up." He will open in Albany this week, replacing Arthur Page.

DAVE MARION SHOW AT THE COLUMBIA IS BIG COMEDY HIT

Dave Marion's Own Show, featuring Emil (Jazz) Casper and Will H. Ward, in "The Land of Impossible," holds sway at the Columbia this week.

This is the same show as last season. It's a big musical and comedy hit, with one of the largest casts seen at this house this season.

The scenery and electrical effects are effective and the costumes worn by both principals and chorus are beautiful in design and rich in colors.

Casper carries off the comedy honors of the show. He does not make his appearance until twenty-five minutes after the curtain goes up, and he goes into a dandy comedy scene with six young men. Casper is a black face comedian of a Bert Williams type. In fact of all the black face comedians we know none do this type better. Casper does a clever impersonation of the negro character. He has a slow, lazy style of working and manner of getting the comedy over that is very natural. His style of wardrobe also offers many opportunities of laughs.

Ward, as Philip Kiddle, is very amusing. He repeats his comedy success of last season.

Inez de Verdier, looking exceedingly fresh and bright, costumed in gowns that are stunning, handled the prima donna role very well. Miss de Verdier is a striking blonde, well formed and pleasing to look at, was in many of the scenes and numbers, being most successful.

Little Myrtle Franks, the only black face comedienne in burlesque, makes her part stand out. Miss Franks works mostly with Casper and she proved to be an excellent foil for him. She has a dandy comedy make up, which includes her wardrobe, and she knows how to get laughs.

George Mack, a natty looking singing straight man, does well in the scenes. He reads lines finely and has several good opportunities in this respect. He also has a good singing voice. Albert Dwinell also works straight and does several other bits. He talks well and sings nicely. He makes a good appearance.

Rose Bernard, pretty in form and face, won favor in the soubrette part. Miss Bernard put her numbers over well, and looks real cute. Her dresses are pretty and good taste was shown in their selection.

Jack Honeywell, James Hazzard, Jack Spellman and Fred Hancock were in many of the scenes and were used to an advantage in the numbers. Lillian Dwinell and Marietta Sharkey have a few lines doing them well.

Marion, as usual, has a big singing opening in which he puts forth the full strength of his company and those who like singing can't help but enjoy this.

Casper, in his specialty, sings "Daddy, Mamma is Lonesome for You," and he puts it over well.

In a specialty that follows, Casper and Miss Franks occupy the stage and keep up a continuous line of fun. It is very amusing the way Casper tries and finally succeeds in getting a razor and gun away from Miss Franks, who was hunting him for losing all his money and hers too in a dice game. They finish with a song and dance that had to be repeated several times.

Miss Bernard's "Bonnie Scotland" number with the girls went over nicely.

Mack and Bernard, in a singing and dancing specialty in one more than pleased. They offer a neat act that is entertaining.

In the minstrel scene several specialties were offered. Al Dwinell sang "They Needed a Songbird in Heaven" in a rich, clear voice and put it over so well he had to sing an encore.

Casper scored when he sang his number "Shimmie on Tea." He did it well.

Miss Franks sang "Moonshine," assisted by the company, very well.

Hazzard and Spellman offered their singing and dancing specialty in one and put it over. These boys are good "hoofers."

The "graveyard" scene in one offered plenty of comedy situations as it was given by Casper and Mack. It's a fine comedy scene.

Dave Marion's Own Show is a fine comedy, and a dandy singing show. It is elaborately costumed and has a good looking lot of girls in the chorus, all of whom work well.

The house was crowded Monday afternoon and the audience seemed to enjoy the show.

SID.

FOUR SHOWS IN BALTIMORE

There are four Burlesque houses in Baltimore open this week. The Palace, a Columbia Circuit house playing the "Bon Tons," the Playhouse opened with American Circuit shows is playing "Some Show," The Gayety on the Independent Circuit playing "Harum Scarum" and stock at the Folly. There is considerable speculation as to which is the first to fall, as Baltimore is hardly big enough to play four burlesque houses.

Williams and Taylor have been booked for forty weeks over the Keith circuit.

George Kahn is now manager of the Alhambra Theatre, Brooklyn.

Irving O'Hay has joined "The Broadway Whirl."

Ben Bard has recovered from his recent illness and is back working.

James Watts will do a vaudeville act over the Shubert circuit.

Noodles Fagan is making his seventeenth consecutive tour over the Pantages circuit.

Jack Russell opened at the Century, Oakland, Cal., with musical comedy stock.

Harry Shafter has severed his connections with the Arthur Horwitz office.

Peck and Butler have been routed over the Keith circuit.

Victoria and Dupree have been given a route over the Keith circuit.

Beck and Stone have been routed over the Shubert vaudeville circuit.

Quinn and Caverly have been given a route over the Keith circuit.

Harry Sykes has been given a route over the Loew circuit.

Burt and Florence Mayo open in Baltimore February 6, at the Keith house.

Louis J. Nalpas, the French producer, is visiting New York.

John Regay opened in a new act at the Harlem Opera House on Monday.

Henry Cantalano has been routed for a tour of the Pantages circuit, opening on February 5th.

Florence Eldridge has been engaged for a part in the new play, "The Cat and the Canary," which is now in rehearsal.

George MacDonald, a stock actor, will enter vaudeville in a single which he has entitled "Characters I Have Met."

James Ashley, the agent, is now associated with the Max Hart office, located in the Loew's State Theatre Building.

Billy Cahill, the actor, who fractured his skull several weeks ago, has entirely recovered and is playing once more.

Earl Gilbert is to be in the "Whip Man," a new act which opens shortly in New York for a showing.

Bert Errol sails for England on Feb. 7th, after completing a six months' tour of Keith time.

Ray Hibbler, the Chicago songwriter, is spending a few weeks in San Francisco. It is his first visit to the coast.

Renard and West will show their new vaudeville act at Proctor's 58th Street Theatre the week of Jan. 23rd.

Henrietta Byron (Mrs. Barney Fagan), is in the Fordham Hospital recovering from an operation.

Mort H. Singer, Orpheum Circuit manager, is back in New York after a trip to the Pacific Coast.

Tom White and His Jazz Band have been engaged to appear in the revival of the Pat Rooney act "Rings of Smoke" now appearing on the Orpheum time.

Grace Maryan, of the team of Maryan and Howard, has recovered from her recent illness and the team will be seen shortly in a new act.

Henry E. Pyle, formerly organist of the Rivoli Theatre, New York, is now occupying a similar position at the Wigwam Theatre, San Francisco.

ABOUT YOU! AND YOU!! AND YOU!!!

John Charles Thomas, baritone, recently in vaudeville, is going abroad to study for grand opera.

Josephine Dunfee, the concert soprano, is appearing in vaudeville and this week is at Keith's, Syracuse.

Victor Herbert is conducting the orchestra at the big motion picture theatre, the Branford, in Newark, N. J., this week.

Elmo Lincoln, the film actor, has been booked for a number of personal appearances in the Loew theatres.

Glenn Dudley is working around New York in his new single act. In it he has introduced two special songs.

Solly Ward is playing Sam Bernard's role in "The Music Box" while the latter is away on a vacation.

Marie Goff has been succeeded by Talulah Bankhead in "Danger," at the 39th Street Theatre.

Dave Lewis has been appointed manager of "Pins and Needles" at the Shubert Theatre.

Myron Selznick, of the Selznick Film Corporation, has returned from his European trip.

Paulette Winston has been engaged for the Elsie Janis show now at the Gaiety Theatre.

Flo Ring closed her vaudeville act in Philadelphia Saturday and will reopen on the Loew Canadian circuit, February 13.

Olga Mishka has discontinued her vaudeville tour of the Shubert circuit and has joined "The Last Waltz" at Chicago.

Mabel Taliaferro will tour the Loew circuit, she opened at the State, Newark, on Jan. 23rd.

Chas. Jones, of the Elite Amusement Co., leaves for Florida on Feb. 7th for his health.

James Ashcraft, of the D. W. Griffith offices, has gone to Chicago to open the "Orphans of the Storm."

Francis Renault has been signed by the Shubert office to play the prima donna role in the "Passing Show."

Harry Singer, manager of the State-Lake Theatre in Chicago and brother of Mort Singer, general manager of Orpheum Circuit, arrived in New York this week.

Harry Jolson, brother of Al Jolson, makes his first featured appearance in New York this week, as one of the acts of the Keith's Colonial bill.

Edward R. Smith, advance representative, was married on Thursday, January 19, to Miss Vera G. Remington, a non-professional.

Saxi Holsworth and Vera Burt and their orchestra, now in vaudeville, played at the Sunday night concert at the Yorkville Theatre last Sunday.

Beverly Griffith has been appointed general manager of the Universal Film Corporation's Cuban exchanges. Mr. Griffith succeeds Charles King, who has resigned.

Harry Davenport, of the "Thank You" company, read the scripture from the altar of the First Presbyterian Church of Mt. Vernon, last Sunday.

Eddie Miller, the tenor, who has been on the Keith time with the Avon Comedy Four, has left the act and is going to do his single act again.

Miriam Kurzman has been engaged for a character-ingenue part in the new act

entitled, "The Whip Man," starring Richard St. Elias.

Messenger Bellis has been engaged for a role in "After Dark," a new four people vaudeville act, which will open shortly in New York.

Sullivan and Myers, with the act formerly done by Duggan and Raymond, opened in New York this week for a tour of the Proctor and Keith time.

Bee Palmer, recently in vaudeville, has been engaged as the feature of the "Little Club Revue," in the Hotel Randolph, Chicago.

Maxine Brown, the musical comedy actress and dancer, is engaged to marry George Humphrey Maines, owner of the Hamilton, Ont., baseball club.

Arthur Klein, manager of the Shubert vaudeville circuit, is in Atlantic City attending the opening of the Apollo Theatre, with Shubert vaudeville.

Eddie Sobol, the vaudeville agent, is in a private sanitarium recuperating from an operation. He will return to his office the first part of the coming week.

Eva Shirley, and her California Ramblers will open on the Keith circuit at the Bushwick, Brooklyn, on January 30th.

Jerry Sullivan and Dick Freeman will replace Danny McCormack and Bill Browning with E. J. Carpenter's "Mutt & Jeff" show.

Jean White, sister of George White, who was taken ill while working in the act "One on the Aisle," has entirely recovered and is rehearsing a "single."

Henry Hull has been engaged to play the leading male role in "The Cat and the Canary," a new play to be presented early this spring.

Dorothy Morley, in private life Mrs. Al. Anger, has a ten-pound baby girl, born on Friday, January 13. Mrs. Anger was formerly of the vaudeville team, the Morley Sisters.

Jack Bergen, formerly a single in vaudeville, has been contracted by the Selznick Pictures Company to appear in all the future Eugene O'Brien pictures as a double for the film star.

William Rock, who owing to a severe illness has been out of the show business for several months, is back again and this week is presenting a new act at the Maryland Theatre, Baltimore.

Henri Sisters, in their act entitled "A Vaudeville Classic," open this week on the Delmar time at Norfolk and at the completion of the circuit will open for the Orpheum.

James Madison, the author, who has but recently returned from the coast, has finished a new monologue for Florence Moore which she will introduce shortly in the "Music Box Revue."

Bobby Roberts, formerly of Roberts and Lee, the vaudeville act, has joined his father in his new cabaret and restaurant, "The Little White House Cafe," on Amsterdam avenue and 73rd street.

Sybil Vane, at the completion of her B. F. Keith contracts, sails May 13th on the S. S. *Olympic* for England, where she will open a tour at the Victoria Palace, London, June 5th.

Edna Dreon and her sister, Grace, opened on the Delmar time at Richmond, January 16th for a tour of the circuit. Miss Dreon has completed a tour of the entire northern circuit for B. F. Keith.

John C. Ingram, formerly of the Denver Post and Denver publicity representative for the Paramount films, has been transferred to New York in the exploitation department.

Ted Shapiro has left the Ruby Darby act that opens next week at Baltimore. He was formerly pianist for Eva Tanguay and it is believed that he will return to her act.

Harry Ross, late with the Nat Nazzaro, Jr., act, has entered vaudeville in an act with Ben Ross. Ross was formerly of the team of Ross and Ross. The new act will be known by the same name.

Sammy Miller, a member of the Blossom Seeley act, and Alema March, of Weston's Models, were married in Terre Haute, Ind., last week, following a two-day courtship.

Peggy Dowrey, of the vaudeville act of Cleveland and Dowrey, was forced to cancel several weeks of the Western Vaudeville Managers' time, due to a serious illness.

Middleton and Spellmeyer, following their return from a tour of Keith's New England time, have accepted a route on the Loew time. This is this act's first appearance on this circuit during the twenty years of its existence.

Clif Green has left the offices of Harry A. Romm, vaudeville booking agent in the Putnam Building, and has returned to vaudeville as a monologist. The act will be seen around New York in the near future.

Martin Beck, head of the Orpheum circuit, and Floyd B. Scott, head of the promotional department of the same circuit, have returned to New York after a three weeks' trip of inspection of the Orpheum circuit.

Florence Walton and Florence Reed & Co. will be the feature names used at the Majestic and Palace theatres, Chicago, the week of January 30th, to offset the opposition of Eva Tanguay, who will appear there that week for the Pantages circuit.

Allyn Drake, Sonia Morton, Fanny Albright, Madlyn Spangler, Rose DeAlba, Rose Harrison, Agnes Grogan, Alice Norman, Dot Rooney and Ruth Valour opened the new revue at John's Restaurant last week under the direction of Harry Walker.

Daly, Mack and Daly, The Four of Us, Frank Gaby, Arnaut Brothers, Rae Samuels, W. C. Fields, Charles King and Leila Rhodes, Pressler and Klaiss and John Steele appeared at the New Amsterdam Theatre Sunday concerts this week.

The following acts appeared at the Century Theatre concert last Sunday: Georgie Price, Marie Nordstrom, Johnny Dooley and Co., Rigoletto Bros., Sam Hearn, Javedah de Rajah, Walter Weema, Dunham and Williams, the Donald Sisters, and Selma Braatz.

Marie Nordstrom, Ray Miller's Orchestra, Bob Nelson, Regal and Moore, Clark and Verdi, Al Sexton and Girls, the Lester Quartette, the Three Chums, Novella Bros. and Seymour and Jeanette appeared on the Sunday concert at Jolson's 59th Street Theatre.

The new act of Crafts and Haley arrived in New York last week and will show their new offering this week at the Hamilton Theatre. Jack Haley was formerly with the Lightner Sisters and Alexander act, while Charles Craft did a single.

Ults and Lee, Morton Jewell Co., Sophie Tucker, Kane and Herman, Gilbert Wells, The Vanderbilts, Dolly Dimple, Dave Johnson and Bernard and Garry entertained their fellow artists at this week's Sunday night Bohemian dinner show at the N. V. A. Club.

MELODY LANE

MUSIC MEN SEE BIG BUSINESS YEAR IN SALES AND ROYALTIES

Music Sales Good While Phonograph Business Is on Verge of Boom—Dry Goods Assn. Predicts Million and a Half Sale of Phonographs

Publishers of popular and other music have an unusually prosperous year to look forward to, in so far as the mechanical reproducing companies are concerned, according to the report issued by the National Retail Dry Goods Association, which recently undertook an extensive investigation into the operation of the phonograph departments in stores throughout the country. The report which is one of the most complete and definite of its kind, is being brought to the attention of members of the Music Publishers' Protective Association, by E. C. Mills, chairman of the Executive Board.

The best available information gleaned by the Dry Goods Association is to the effect that there have already been sold in the United States six million phonographs. It is estimated that during the next twelve months, approximately 1,500,000 new machines will be sold. It is anticipated, therefore, that the sale of phonograph records during the next twelve months will be in the neighborhood of one hundred million.

If the estimated sale of a million and a half instruments, during the next year is realized, it will mean that there will be a new machine in use for every seventy-two inhabitants of the country.

The census of 1919 disclosed the fact that there had been produced in that year a total of 2,226,000 talking machines, but it is generally known that the buying power of the people owning most of these machines was limited during the depres-

sion which occurred in the latter part of 1920, and the early part of 1921 if not most of it. During both of these seasons the production of talking machines was far below normal. The present indications are, however, that the surplus stock on hand left over from the recent depression, together with the current production will soon be absorbed by the constantly strengthening market.

The report, based upon questionnaires sent to a great many dealers throughout the country, further states that the dealers find that as to both machines and records, the standard makes and well known brands are by far the best profit-making propositions. There are more than 150 manufacturers of talking machines, yet less than a dozen brands of all these makes are well known to the layman.

With the predicted increase of phonograph record sales sheet music is also expected to take an upward jump. The sale of sheet music which suffered a slump when taken out of the Woolworth and other ten-cent stores, is fast becoming normal, according to orders that are being received by jobbers, and by the sales forces of different firms now on the road. Many small recording companies have sprung up with popular priced records, which have an enormous sale, and they are constantly filling in the gap made by the loss of royalties from the chain stores which discontinued selling popular music when the price went up.

CONRAD SAILS FOR EUROPE

Con Conrad sailed for Europe last week ostensibly to produce a revue in London. It is understood, however, that he will be on the lookout for a musical play suitable for American production. He was given a send-off by his friends at the pier, his sister, Mrs. Mabel Bridwell, and Miss Betty Higgins, to whom Conrad is engaged to marry in June, being also present.

SONGWRITERS FOR VAUDEVILLE

Bob Schaffer and Harry Squires, writers of "I've Got My Habits On," "Daddy Your Mamma's Lonesome for You" and other songs, are going into vaudeville doing a singing act and featuring their own songs. Squires will be at the piano and his partner will sing. They open this week at Fox's Star Theatre.

HARMS RELEASES TWO

Harms, Inc., have added two songs to their professional department catalogue which are scheduled for release shortly. "U. S. A. Blues," by Willie Caesar, Bud de Sylva and George Gershwin, and "Tell Her With Kisses," a fox-trot ballad by Harry Rosenthal and Alex Sullivan, writers of "Georgia Rose," are the titles.

LEN DOIG WITH HARRIS

Len Doig, formerly with I. Wolfe Gilbert Corp., is now in the professional department of Chas. K. Harris Music Company. Mr. Doig will continue to lead his orchestra nightly at the Grand China restaurant on 42nd street.

VANDERSLOOT RELEASES TWO

The Vandersloot Music Co. has released two new songs that are meeting with success. Both are by Ray Sherwood and are called "Building Love Castles," and "Lonesome Lips."

MILLS COMPILES DIRECTORY

E. C. Mills, Chairman of the Executive Board of the Music Publishers' Protective Association, has compiled and issued gratis to all music publishers and mechanical companies a complete directory of phonograph record manufacturers and piano player roll companies. The directory, which is limp leather bound and loose leaf style, not only contains the list of manufacturers and their addresses, but the names of sales and recording managers, the addresses of the record laboratories, the pressing plants, executive offices, etc., as well as the names of the different products.

The directory was compiled from questionnaires filled out by the different companies in the book, and additional names will be added from time to time until the list which is practically the only one of its kind, will also be the most complete when finally assembled and prove beneficial to the allied industries.

VAN WITH SHERMAN, CLAY

Eddie Van is temporarily in charge of the New York office of Sherman, Clay & Co. in the absence of Richard T. Powers, who is on a selling trip in New England. A new number is being released by the firm entitled, "Rosemary," a fox-trot ballad by M. and J. Schonberger, writers of "Whispering."

"THANKS TO YOU" RELEASED

"Thanks to You," a waltz ballad by Howard Johnson, Sam Landers and Violinsky, is the latest waltz release of Leo Feist, Inc.

S. C. CAINE MOVES

S. C. Caine, Inc., has moved into larger quarters next door to its former offices in West Forty-fifth street.

CANADIAN ACT POSTPONED

The date upon which the new Canadian act applying to the exporting of music from the United States into Canada, will take effect, has been postponed until the close of the next session of Parliament.

The act, a Customs Tariff provision, originally scheduled to take effect on January 1st provides that all music printed outside of the Dominion of Canada, and sent into that country must bear a printed notice stating where and by whom issued.

An order in Council will be issued sometime after the closing of the next session of Parliament, stating the exact date when the new act is to become effective.

ISHAM JONES WITH TAYLOR

CHICAGO, Ill., Jan. 23.—Isham Jones, orchestra leader, is back with Tell Taylor, music publisher, and both are preparing to publish a catalogue of popular songs of their own composition. The company is being reorganized and will be under the personal management of Tell Taylor. Don Heath will be a member of the Taylor staff. "Bless Your Little Heart," by Taylor and Jones, is the first number that will receive the attention of the firm.

WORKING ON "NIGHTINGALE"

Edward Winston, composer of many high class ballads and other music, and Adonjon Otvos, composer of many successful European operetta successes, are working on the score of "The Spanish Nightingale," by Leo Fall, which will be produced in this country shortly. The composers are writing additional numbers which will be interpolated, and are also adapting the music for American needs. Harold Atteridge is adapting the book of the piece which made a tremendous hit on the Continent.

"BROKEN HEARTED BLUES" READY

Dave Ringle, professional department manager for the McKinley Music Company, and F. Henry Klickman of the firm's staff have written a new fox-trot blues which will be released shortly. The title is "Broken Hearted Blues." The writers of the song collaborated on it through the mails, neither Mr. Ringle, who is in New York, nor Klickman, who is in Chicago, ever having seen each other.

QUIGLEY MUSIC CO. STARTS

CHICAGO, Ill., Jan. 23.—A house warming was held last week in the offices of the newly formed Quigley Music Publishing Company, in the Ashland Block. The new firm has a beautifully equipped suite of offices. Members of the publishing fraternity and those of the profession, visited the new firm throughout the day. The company have started work on four new numbers.

"CAIRO MOON" RELEASED

"Cairo Moon," S. C. Caine, Inc., latest fox trot addition to their catalogue, received its initial tryout last week by Bacilio's Orchestra at the Ambassador Hotel Grill. The number was written by Sid Caine.

FISHER HAS LONGEST TITLE

Fred Fisher has written a new fox-trot comedy song which he is working on and pushing as his next big number. "The Marriage Ring, Don't Mean a Thing, When You're Married" is the name of the song.

SCHWARTZ RELEASES NEW ONE

The Ben Schwartz Music Company has released a new and distinct fox-trot novelty, "Canary Isles," written by Ben Schwartz.

LE PAGE IN CHICAGO

Bob Le Page, of the Triangle Music Publishing Company, has gone to Chicago, where he will take charge of the firm's local office.

CUT IN RECORD PRICES

Closely following the announcement of the cut in price of the Victor ten-inch records from 85 to 75 cents came the news of a similar cut in the prices of the Columbia and Okeh records.

Records advanced in price during the war period owing, the manufacturers say, to the high cost of shellac, which, added to increased cost of doing business, forced the price up.

One of the big factors in the price reduction, however, is due to the fact there has appeared on the market a number of new records which are being retailed at 50 cents and less. These records are having an exceptionally big sale.

CAMEO RECORDS READY

The Cameo Record Corporation, a newly organized recording company with E. Burns, formerly of the Columbia Graphophone Company as president, will release its first catalogue on February 1st. Present plans call for a release of twelve ten-inch double face records which will retail for 50 cents. Among the numbers recorded are "Wabash Blues," "How Many Times," "April Showers," "Wana," "Ty-Tee (Tahiti)," "The Sheik," "Georgia Rose," "Blue Danube Blues," and "When Francis Dances With Me."

HILLE HANDLING CITY END

Otto Hille, who has been with Jerome H. Remick & Co. for some time and for the past three years connected with the band and orchestra department, has taken over the New York City end of that department and will represent the firm in looking after the requirements of local orchestra leaders. Abe Holzmann, most of whose time is taken up with national work, will continue as head of the department and has decided to let Mr. Hille relieve him of the local work.

LOW RECORD FOR COLUMBIA

Columbia Graphophone issues were hammered down to a new low record this week. The 8 per cent bonds on the Curb Market declined to 28, a new low record price.

The common stock hit 13½, a new low price, while the preferred at 7, repeated the lowest price of record.

COLUMBIA SEXTETTE TOURING

The Columbia Saxophone Sextette will begin their third annual tour of the country February 20. Their engagements include a full week at Norfolk, Va., where they will play at the Automobile Show. The tour is under the direction of Harry A. Yerkes.

Q. R. S. BUYS IMPERIAL

The Q. R. S. Music Company has purchased the business of the Imperial Player Roll Company of Chicago. The sale includes materials, masters, machines, equipment and trade marks. The reproducing rolls, solo harp and automatic electric are exempt from the sale.

BERLIN GETS NEW ONE

Irving Berlin, Inc., has taken over a new fox-trot novelty song written by Sam Landers, Bert Hanlon and Joseph Meyers, entitled, "You've Got to Keep on Buying for Baby (Or its Bye-bye Baby for You)."

COHAN WRITING SONGS

George M. Cohan, who, during the past few months, has been inactive in the play-producing field, has, in his spare time, written some new songs. They will be released shortly by one of the big houses.

JORDAN IN CHICAGO

Otto Jordan, manager of Harms, Inc., has left for a three week trip to Chicago, where he will superintend the plugging of the firm's professional department numbers.

LONDON

PARIS

FOREIGN NEWS

SYDNEY

MELBOURNE

TWO HUNDRED PLAYS PRODUCED
IN LONDON DURING PAST YEAR

One of the Poorest Seasons in Many Years and Few Succeed—
"Paddy the Next Best Thing" with Year and
Eight Months Record Leads

LONDON, Jan. 21.—The year 1921, one of the poorest in the history of the London theatre, saw produced in West End theatres nearly two hundred plays, including those produced by the numerous independent societies. But few of these many productions have succeeded in attaining their ends, that is, became unqualified successes.

One of the most disadvantageous points brought out during 1921 is the scarcity of theatres in the West End. There are only thirty-three houses there in the city center, while New York has fifty-seven. Had there been more theatres, many of the plays produced here might have been able to make longer and more profitable runs, thus benefitting the authors, producers and actors.

Of all the plays running at the close of the past year, the one with the longest run to its credit is "Paddy the Next Best Thing," at the Savoy, which has run over one year and eight months. The entertainment running second to this comedy in point of length of engagement is a mu-

sical comedy, "The Beggar's Opera," the revival of which has been running at the Lyric, Hammersmith for a year and one-half.

The successes of the year in the drama class were: Monckton Hoffe's "The Faithful Heart," and Gertrude Page's "The Edge O' Beyond." In the realm of the rehabilitated melodrama "Bull-Dog Drummond" has also made a strong success. "Ambrose Applejohn's Adventure," which is running in New York under the title "Captain Applejack," a splendid example of the combining of farce, burlesque and sterling comedy, takes high rank among the year's products. "The Bill of Divorcement," by Miss Clemence Dane, is one of the best things done last year in the problem play type of drama.

In the field of the spectacular romance, "Cairo," "Christopher Sly," and "Blood and Sand," were the most prominent of the year. In musical comedy, "Sally," "The Golden Moth" and "My Nieces" take high rank, with the revue "The Co-Optimists" put on making a splendid showing.

BIG PROFITS FOR VICTORIA

LONDON, Jan. 23.—According to the reports shown at a meeting of the general meeting of the directors of the Victoria Palace, Ltd., the profits showed a record run for the year, despite the general lack of business done by many theatres.

The profits for the year amounted to £39,046 3s. 8d. After the deduction of the various charges the net profit was £33,929 7s. 7d., which, added to the last account of £9,926 17s. 6d., leaves an available balance of £43,856 5s. 1d.

It was proposed that the directors pay a dividend of 25 per cent, less income tax; transfer £5,000 to reserve, and carry forward £8,856.

"LA POSSESSION" SCORES

PARIS, Jan. 23.—The production of Henry Bataille's "La Possession" at the Theatre de Paris, on Thursday, was one of the great events of the season. The play has to do with the unusual adventures of a girl who loves a childhood sweetheart, but sells herself to the highest bidder. The plot eventually ends, after traveling through Monte Carlo and several other parts of Europe, with the suicide of the youthful lover. Yvonne de Bray portrays the pathetic role of the passionate but affectionate girl with Paul Bernard in the role of the childhood lover.

LADY DIANA IN PICTURES

LONDON, Eng., Jan. 23.—Lady Diana Manners, the daughter of an English Duke, is proving a personal attraction in the first color screen drama ever seen in this country. She is appearing in the photoplay "The Great Adventure."

She will develop as soon as she forgets that her father is a duke. Of course she looked beautiful, but appeared a bit amateurish; nevertheless Stuart Blackton has engaged her for another film.

ROYAL THEATRE RE-OPENS

LONDON, Jan. 23.—The Royal Theatre Theatre Stratford reopened Monday with a production of "Alias Jimmy Valentine." The Leonard Laurence Company is presenting the play.

Advantage was taken of the recent fire to rebuild the stage and make many renovations, both in the front of the house, as well as back stage.

TO CONTROL RUSSIAN FILMS

According to the moving picture interests in Germany, the Russian films, and the dealings in exporting and importing of stock will be controlled, in the near future, by German interests. Film manufacturers in Germany are confident that Russia will be obliged to buy films exclusively in Germany owing to the prohibitive differences in the exchange rates between rubles and dollars, pound sterling and francs.

However, business relations are not one sided. There is much interest in Russian films, as the Russians are frankly admitted to be far superior, in expression, staging, and material, to the German producer.

It is also expected that Russian films, exported to Germany, will be favorably received, and welcomed by the German people.

Berlin film interests expect, as well, an excellent business from the exportation of Russian films to other European countries, as well as to America.

SELBIT HAS NEW ILLUSION

LONDON, Jan. 23.—At the Empire, Nottingham, Selbit's newest illusion, "Growing a Girl," was presented last week, with the usual mystifying results. A girl of nine or ten years is placed in a cabinet, her arms are thrust through holes and tied, while the girl is in full view of the audience. The cabinet is closed, and locked, but the girl's head remains in full view of the audience as the framework of the cabinet is drawn apart. The arms of the girl and her height seem to grow, and, when the cabinet is once again opened, a full grown girl is exposed.

"RED LAMP" TOURING

LONDON, Jan. 23.—Claude Beerbohm opened the road company of "The Red Lamp," last week, at the Empire, Preston. The route includes Blackpool, Harrogate, Derby, Bournemouth, Cardiff, Hull, Newport, Southampton and New Brighton. Constance Collier is in the cast.

"OLD JIGGS" PRESENTED

LONDON, Jan. 23.—A new detective play, "Old Jiggs," produced at the Strand Theatre, has scored a big success. A representative of Charles Dillingham, the New York producer, witnessed the opening performance and secured the American rights of the piece.

"SALLY IN OUR ALLEY" OPENS

LONDON, Jan. 23.—Last week, at the Royal Theatre, Leicester, was produced a new play by E. Hill-Mitchellson, entitled, "Sally in our Alley." The play, which is full of murders, arrests, thieves, gentlemen and ladies, scored heavily, and stands in its own class as a drama of intrigue and mystery.

The story is about a young girl, daughter of a crook, who is infatuated with a forger, and son of a noble. Her contact with him brings her into the lowest sections of the city, where he is in hiding, a refugee from the police. Another girl, a friend of Sally, and daughter of a prize fighter, meets an attractive young man, who makes love to her, finally attacking her. About to give birth to a natural child, this girl, Betty, goes to Sally, who, to save her from the brutality of her father, says the child is hers. When the noble enters upon the scene, to see the prize fighter in reference to the forthcoming bout for which he is training, the noble meets his son, who tells him he is in love with Sally. In the meanwhile, Sally's brother, a crook, discovers that papers proving his guilt in a criminal case are in the safe of the noble, and begs his sister to get them for him. In the attempt to get these papers, Sally is arrested, but later is released, proving her innocence through her brother, who is about to die. Then comes the night of the fight, and Betty tells Sally's lover that the child is hers, not Sally's. The fighter, overhearing, kills his daughter, then the man who assaulted her. Just before the final curtain, the noble enters, gives his consent to his son's marriage to Sally, who has been proven innocent of all her alleged crimes, and the two are united.

In the piece, the author portrays the character of the prize fighter. All of the characters were excellently rendered, and the play has much promise.

BIG LOSSES AT GAITY

LONDON, Jan. 23.—At the annual meeting of the Gaity Theatre Company, Ltd., held Monday, the report stated that "The Betrothal," which had been produced at the theatre, was not a financial success. "Faust On Toast," the production of which cost £13,756, was a disastrous failure, notwithstanding that a revised edition of the piece was attempted at the expenditure of £2,700, to a loss of £19,912.

Following this, the theatre was sub-let to Albert de Courville, on a profit rental basis, and the production of "Pins and Needles" ran there for some length of time.

On the year's working, the balance sheet showed a loss of £23,889.

HELPING UNEMPLOYED ACTORS

LONDON, Eng., Jan. 23.—There are so many unemployed actors here, that the Actors Association has organized its own companies and will present productions along the co-operative basis throughout the provinces. Sir Herbert Morgan is chairman of the Actors' Employment Fund, which has been formed and a large amount of money has been raised from members of the association which figures that there are 5,000 performers unemployed.

"RATTLESNAKE" OPENS

LONDON, Jan. 23.—"The Rattlesnake" opened Monday night at the Shaftesbury, following the production of "Will Shakespeare," which closed Saturday night.

The new play, which was opened at York, is by Harold Terry and Rafael Sabatini, and was produced by C. B. Cochran and Percy Hutchinson. In the cast are: Cathleen Nesbitt, Aubrey Mather, Fisher White, Franklyn Dyall, Edward O'Neill and Milton Rosmer.

"BLOSSOM TIME" FOR LONDON

LONDON, Jan. 23.—"Blossom Time," an American play, produced with great success at the Ambassador Theatre, New York, will play here shortly. William Boosey has secured the rights to the play, and will produce it at the Lyric Theatre, here.

JUMPING THE GAP

LONDON, Jan. 23.—The latest circus thriller, a loop the loop and jump the gap in one operation, is declared by the London News to be one of the most sensational feats ever seen in England. Nicholas Chefalò does the leap on a bicycle, and the paper describes the thriller as follows:

"He mounts to the roof of the building, gets astride his bicycle, and shoots down a sloping narrow track 200 feet long at tremendous speed. He makes a complete loop, and, emerging at the end, jumps a distance of thirty-five feet, landing with his machine on a sloping platform.

"The bottom of the loop is worked by a spring trap, which opens a gap in the loop, so that Chefalò, after completing the circle, may shoot through for his thirty-five-foot jump. Before making the descent Chefalò carefully tests the apparatus, especially the spring trap.

"Once, in Melbourne, the gap did not open, the performer explained. I dashed round the loop, and, instead of flying through the gap, crashed into wood and iron. I made a hole right through it. My skull was fractured. I had twenty-nine stitches in different parts of my face, and I was unconscious for thirty-seven hours. When I left the hospital I did it again.

"I have had more accidents than I can possibly remember. Two years ago I had three accidents in successive trips. I have broken bone after bone. But not until I begin to dread the ordeal shall I give it up. It's no job for a shaky hand. If I move my wheel an eighth of an inch when I'm travelling at that speed I should shoot off the track into space. I never see people, lights or anything—just that track, and when I jump I often find I am jumping right out of my course. I get back by swaying my body."

"After his performance Chefalò goes to his dressing room, locks the door, and remains alone for an hour to quiet his nerves.

WILD DANCE BOOKED FOR PARIS

PARIS, Jan. 23.—A dance that is considered too immoral even for Berlin is to be produced at a Parisian revue soon. Celly de Riedt, a German danseuse, who is now on trial in a court in Berlin, was called on a few days ago to demonstrate the dance before her judges. First, dressed as a nun, she lay stretched at the foot of a crucifix. Then she arose and danced, finally stripping off all her clothing.

The decision of the court has not yet been rendered, but meanwhile a French producer has obtained the "attraction," paying a high price for it.

A curious fact in connection with the production of the dance in Paris is that Celly de Riedt herself is forbidden to enter France. Presumably, therefore, her understudy will be seen here.

NEW PINERO PLAY

LONDON, Jan. 23.—The new play by Sir Arthur Wing Pinero, which has not been titled, will probably be booked for the Duke of York's Theatre the first of next month. The production will be the first venture of Owen Nares in management. This play is the first long play by Pinero since "The Freaks" was produced at the New Theatre in 1918.

"JENNY" IS NEW PLAY

LONDON, Jan. 23.—"Jenny" is the title of the latest musical play to be produced by Tom Reynolds. The play is by Harry Grattan, the music by Haidée de Rance and Leslie Stuart.

In the cast are Robert Hale, Billy Leonard, Reginald Sharland, Edith Day, Maide Hope, and Edna Bellonini.

AMERICAN PLAYS OPENING

LONDON, Eng., Jan. 23.—Avery Hopwood, author of "The Bat," is here directing rehearsals of the piece, which will open here tonight. "The Nightcap," another American play, was also supposed to open tonight, but has been changed to open to-morrow night.

FILE ANSWER IN SHUBERT SUIT

SYRACUSE, N. Y., Jan. 23.—The failure of the Shuberts to file any claims to a share of the Keith enterprises in Syracuse for almost 12 years is cited as invalidating their present suit in the answer filed here this week by the Keith interests in the action started by the Shuberts to be made a one-half partner in the Keith vaudeville theatre and theatre building here. The answer, which was formally filed by Maurice Goodman, attorney for E. F. Albee, and the B. F. Keith Enterprises, criticizes the Shuberts for remaining passive from 1909 without giving any notice of their alleged claim against the Keiths.

In their suit, in which they demanded half the profits made by the B. F. Keith Syracuse Theatre and theatre building since its completion two years ago, the Shuberts claimed that they were entitled to a court award in their favor because the Keiths and E. F. Albee had not fulfilled the terms of a verbal contract made a number of years ago. This verbal contract, according to the complaint filed, called for the payment of around \$8,000 to the Shuberts by the Keiths in return for concession of cancelling the booking agreement between the two interests by which the Keiths agreed not to show vaudeville in any other Syracuse theatre but the old Grand Opera House, then leased by the Shuberts. The Grand Opera House was one of the very first of the Shuberts' theatrical ventures.

The answer filed by the Keith interests states that the statute of limitations bars the Shuberts from obtaining judgment in their favor. It also states that both B. F. Keith and A. Paul Keith, both parties to the verbal agreement claimed by the Shuberts, have died since negotiations were commenced here in 1909 for the building of the present Keith vaudeville theatre, and that their estates were distributed among their heirs without any objection being made by the Shuberts.

The non-existence of a written agreement covering the contract claimed as the basis of the suit is also set forth in the Keith answer as ground for dismissal of the Shuberts' suit.

ACTRESS IN MYSTERY DEATH

CHICAGO, Jan. 23.—Last week was discovered what might be termed a romantic tragedy, which was caused by what the police claim to be the "lure of the foot-lights," a man and woman, found in critical condition, from the effects of alcohol and poison. The couple had registered at a Grand Avenue boarding house as Mr. and Mrs. Andrew McMullen. On Thursday the maid, entering the room to clean up, discovered the two on the bed, with two bottles of poison and two bottles of whiskey on the table. Both poison and whiskey had been partaken of, and the two people were unconscious.

Taken to the Passavant Hospital, the man's name was discovered to be Alfred A. Nichols of Julesburg, Colo., and Kansas City, an ex-member of the navy medical corps. The woman, who died Saturday at the hospital, was Ursula Thompson, daughter of a once well-known Chicago manufacturer. Marie Thompson, the mother, who is now stopping at the Jackson Hotel here, identified the body as that of her daughter.

Miss Thompson, in 1903 was graduated from Monticello Seminary, and, having appeared as the beautiful star of the class play, "Puss and Boots," was imbued with the desire to star in professional theatricals. After she had been graduated from the Seminary, she took up a special course in theatrical work at the Anna Morgan School of Acting. Soon after she was approached by two fellow students at the University. The act was written, staged by the college professor, and the trio was finally booked by one of the leading vaudeville circuits. In many cities the act was billed as a headliner.

During the passing years, the mother and father of the girl separated. After the war, Miss Thompson married George C. Rogers, a soldier, who is now in the Edward Hines Memorial Hospital, recovering from shell-shock.

The man Nichols was discharged from the navy medical service in November, and went to Kansas City, where he had a sweetheart.

AMUSEMENT CO. ASKS TAX REFUND

A determined effort will be made by the Hyde & Behman Amusement Company to prove that the revenue agent who examined their books and made a report to the Government that they should pay an additional excess profits tax over a period of five years of \$29,044 is wrong to the extent of \$34,044. To this end they are sending to Washington this week Meyer Kurz, certified accountant in the office of House, Grossman & Vorhaus, attorneys for Hyde & Behman, to submit a long, highly technical brief on the matter.

The revenue agent examined the books of the Hyde & Behman concern two months ago in its offices in the Aeolian Building. The investigation made by Mr. Kurz, however, led him to claim that not only are there no taxes amounting to \$29,044 due, but the Hyde & Behman Amusement Company is entitled to a refund of about \$5,000.

The Hyde & Behman Amusement Company has been in existence since 1899 and has owned a number of theatres in Brooklyn, Manhattan and Newark, N. J.

Mr. Kurz declared last week: "This whole matter turns mainly on questions of invested capital arising from the following circumstances:

"When the corporation was organized it issued to Hyde & Behman \$400,000 of its capital stock in return for leases and the good will of the theatres named. The internal revenue agent contends this sum represented entirely 'good will' and that 'good will,' being intangible property, was subject to certain statutory limitations as to the value at which it could be included in the invested capital. Whereas we contend and it is a fact that the stock was issued for the leases as such and as leases are tangible property they are not subject to that limitation. We say in our brief there were also certain miscellaneous corrections with reference to certain items that were omitted from invested capital by the revenue agent.

"Another point at issue has reference to certain accruals of income and expense in 1916. All this has to deal with the excess profits tax."

NO SUNDAY SHOWS

MECHANICVILLE, N. Y., Jan. 23.—Everything seemed settled and the people here thought they would have Sunday shows, but Bishop Gibbons, of Albany, objected and the ordinance was withdrawn, with the result that the city will be "dark" on Sundays.

Bishop Gibbons, wrote to Rev. Father Howard of this city, protesting against the theatres being opened on Sunday and Father Howard succeeded in securing two of the five Councilmen to pledge themselves as being against Sunday shows.

At a meeting held at the city hall many of the city's well known citizens expressed themselves as being heartily in favor of the theatres being operated on Sunday, but the main objection was that shows would become counter attractions to the churches.

HILL ACTS FOR SHUBERTS

Gus. Hill, producer of cartoon comedies, is to enter the vaudeville producing field. Mr. Hill will next week start rehearsals of a vaudeville version of "A Hot Old Time," featuring Frank Lawlor. The act will play the Shubert Vaudeville Circuit. Mr. Hill told a CLIPPER representative that if the venture is a success he will also produce vaudeville versions of his "Mutt & Jeff," and "Bringing Up Father."

LARVETT TAKING SHOW OUT

Jules Larvett has chartered the Atlantic Fruit Liner *Sagua* to take his latest show to San Juan, Porto Rico. The ship sails from New York with the troupe of sixty-five people for Porto Rico on Feb. 23rd. The company will open in San Juan March 5th.

Only the performers and their baggage will go on the *Sagua*.

PICTURE AT THE LYRIC

A motion picture version of "Turn to the Right" opened at the Lyric Theatre on Monday. "Up in the Clouds," which has been playing the house, has been moved to the 44th Street Theatre, which up to last Sunday was housing Shubert vaudeville.

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HOW OLD IS PRICE?

Georgie Price, the vaudeville actor and former protege of Gus Edwards, will have to submit to an examination upon the question of his exact age, before the trial of the action brought against him by William Ellowitz for damages of \$1,950, according to the order signed last week by Justice Geigerich in the Supreme Court.

Ellowitz is suing as assignee of the claim of his brother Edward G. Ellowitz, of Los Angeles, an agent, who alleges he lost the commissions which would have accrued to him if Price had fulfilled the terms of his contract to appear in pictures for the R. C. P. syndicate. The contract in question was made in February, 1920. Elliot also claimed that Price agreed to place himself under his exclusive management for a period of three years in motion pictures. By the terms of this contract Elliot was supposed to receive 10 per cent. of Price's weekly salary for the first year and 15 per cent. for the remaining two years.

The plaintiff alleges in the suit that he obtained a contract for Price to appear in pictures for one year with the option of renewal with the R. C. P. syndicate at the salary of \$350 a week for the first six months and \$400 a week for the second six months. If the option on his services were renewed for one year Price was to be paid \$500 for the first half of the year and \$600 for the last. In his answer to the complaint filed Price set up the defense that he was an infant at the time he signed the contract and could not be held responsible.

Ellowitz, the plaintiff, is suing through attorney Avel B. Silverman of the law firm of House, Grossman & Vorhaus.

ONE ACT PLAY AT BELMONT

"The Monkey's Paw," a one-act play by Louis N. Parker, from a story by W. W. Jacobs, has been placed in rehearsal by Augustin Duncan, and will be acted as a curtain-raiser to "S. S. Tenacity," now playing at the Belmont, instead of "The Critics."

BOY INJURED SUES THEATER

The Chateau Amusement Corporation, operating the Rio Theatre at Broadway and 160th street, was sued last week in the Third District Court for \$1,000 damages for injuries alleged to have been caused a fourteen-year-old boy, Robert H. Berman, when he was struck on the head by a falling metal letter which was dropped from the large electric sign on the marquee in front of the theatre while he was passing.

The complaint in the action, which was brought through Attorney Emanuel Friedman, of No. 51 Chambers street, states that the boy was hit with the metal letter when passing in front of the Rio on June 14th. The heavy letter, it is alleged, was dropped through the carelessness of a man fixing the sign, hitting the boy, who suffered serious injuries.

BROWN AND O'DONNELL TOGETHER

Russ Brown and Conny O'Donnell, who were reported by a theatrical paper last week to have split, are still working together on the Orpheum time and have made arrangements to continue on the Keith Circuit after that. Charles Allen, their representative at the Bentham offices, denied that they contemplated a split, or that they had done anything of the sort.

WHYTE BOOKING KEITH FILMS

Arthur G. Whyte, formerly manager of the Paramount Motion Picture Exchange, has joined the B. F. Keith organization and will be in charge of the bookings of all motion pictures for the Keith Circuit.

HARRIS IS CENTRAL MGR.

Milton Harris, assistant manager of the Flatbush Theatre, Brooklyn, severed his connections with the house last Saturday. Harris has been appointed manager of the Central Theatre, New York, by the Shubert office.

"ROBIN HOOD" CLOSES

SAN DIEGO, Cal., Jan. 23.—Dunbar's "Robin Hood" company closed here last week. Poor business caused the balance of the season's route to be cancelled.

MILLER ACCEPTS STRATON DEFY

"The Apostle of clean amusement," better known as the Rev. Harry Dwight Miller, pastor of the Hanson Place Methodist Church, Brooklyn, has thrown his gauntlet into the ring, acknowledging and accepted the challenge of Rev. Dr. John Roach Straton, of the Calvary Baptist Church, self characterized as the "foe of unclean amusement," to debate the question of good times for church people.

The issue to be decided is whether the church should co-operate to improve amusements, or devote its attention to destroying impure influences.

In the acceptance of the challenge, Dr. Miller yesterday told his large congregation:

"My good friend Dr. Straton yearns to debate, and debate he shall, any Sunday evening in this church. I wonder why, if Dr. Straton feels called upon to reform the clergy, he does not practice upon some of the modern and progressive of his own church who are not in sympathy with his point of view. One of the strongest and finest Baptist churches has dancing regularly in the basement.

"I am just as much opposed to indecent forms of dancing and filthy plays as my distinguished critic. I do not question his deep sincerity, but I believe he is a misguided crusader. He delights in lurid denunciation. His attack on one play two years ago sent a swarm of curious and morbid to the box office and insured its success. I would encourage producers of good plays and bring quiet pressure to bear upon offensive producers.

"I believe the church should co-operate with producers of clean plays, rather than indiscriminately denounce the theatre, and should seek to rid the dance of improper features and bring it under surveillance, rather than forbid dancing."

HUMORIST MAKES RECORDS

Edgar A. Guest, humorist of the *Detroit Free Press*, has made a number of records for the Victor.

CENSORS WANT MORE POWER

ALBANY, N. Y., Jan. 16.—Still more sweeping powers than are at present vested in the State Censorship Board, are asked for in the first annual report made by the censorship commission to Governor Miller. The most important addition to its present powers is that the censors be allowed to judge what is patriotic or unpatriotic. Such a censorship was in use during the war-time period over the newspapers, and is usually considered to be as far as authority can go in the elimination of unhampered mediums of popular expression.

Here are the amendments to the present law asked for by the censorship committee:

1—Giving the commission power to refuse the granting of a license or permit for films which contain unpatriotic or seditious features or matter.

2—Authorizing the commission to supply the film for the exhibition of a serial number as a part of the license leader.

3—Authorizing the commission to define educational, scientific, religious or charitable films in such manner as to make clear what films are exempt from the payment of the required fee.

4—Authorizing the commission to charge producers of films which are exempt from the payment of the fee a price sufficient to reimburse the State for the permit or license leader.

5—Authorizing the commission to retain the fee paid for the original of a film, condemned in its entirety, for the purpose of reimbursing the State partially for the expense it has incurred in reviewing the film.

With regard to increasing the censorship job, the report says:

"There are at present 1,700 theatres in the State. Unless the theatres are inspected there is no manner by which it can be determined whether films are being exhibited without proper identification matter or without being licensed or a permit granted."

The Governor is informed by the censors that the present appropriations for film censorship will be insufficient for the coming year.

DRAMATIC and MUSICAL

"NATIONAL ANTHEM" WITH MISS TAYLOR IS FINE PRODUCTION

"THE NATIONAL ANTHEM," a comedy in four acts, by J. Hartley Manners. Produced at the Henry Miller Theatre, Monday night, January 23.

CAST

Marian HaleLaurette Taylor
Madeline TrentLillian Kemble Cooper
EttaGreta Kemble Cooper
Maud EthelJo Wallace
John K. CarltonRalph Morgan
Tom CarrollDodson Mitchell
Reuben HaleFrank M. Thomas
Jim PicketRichie Ling
Ned ScoofyRobert Hudson
Dr. VirandeRay Wilson
WalterPaul Porcast
William Armstrong

Laurette Taylor opened on Broadway for the first time this season in the sixth play written for her by her husband, J. Hartley Manners, entitled "The National Anthem." The play does not concern the work of Francis Scott Key, but rather that arch villain and deadly Mr. Jazz, who has invaded the country and is sending it to the dogs. At least such is the opinion of some people, and the new play is a comedy of American life filled with tense drama as well as comedy, and teaches at least two young folk a lesson.

Miss Taylor is in the role of Marion Hale, a charming young woman with considerable more character than most of her friends with whom she associates; which is all the more remarkable considering the lack of that quality in her self-indulgent father. In a perfectly plausible manner she falls in love with a handsome and likable fellow whose father sums him up as a "bad lot." The girl thinks she can reform him, and despite her father's advice, marries him.

After the marriage they go to Paris and there, what might have been the expected, happens. The husband is wilful and headstrong, and the wife is in love. "Jazz" gets in his dirty work and the monster gets them both. The boy sinks lower and lower, and the girl soon realizes that her efforts to reform him have failed. As she remarks, it is she who is reformed, for he has dragged her down with him.

The author is consistent, however, and the plight of the two is not over done—that is—not too much. The end is all but a tragedy. The barbaric and sensuous rhythm that comes in through the window fails to have any power over the heroine and the audience. The music by the way is supplied by an orchestra fast and furious, which is off stage and in a manner that is a new wrinkle in plays.

Miss Taylor gave a wonderful performance as Marion Hale, and she proved that she still was an actress of great ability, as she illustrated the gradual slipping backward of the girl whose ideals were too shadowy to hold her to the road she would like to take. An emotional actress of great power, she sustained her final scenes with remarkable histrionic talent.

Ralph Morgan played the part of the weak dissolute son and husband with graphic skill. Frank Thomas was equally good as Tom Carroll. Lillian Kemble Cooper as Madeline Trent, gave a charming and finished performance. The rest of the cast did exceptionally good work, proving themselves a capable cast.

The production is lavishly mounted, and on the whole far above the average piece of staging.

A large and enthusiastic audience witnessed the opening performance.

"MR. FAUST" OPENS JAN. 30

"Mr. Faust," a play by Arthur Davison Ficke, the fourth bill the Provincetown Players will appear in, will open Jan. 30th, with Maurice Browne in the title role.

TO GIVE PLAY IN CYCLES

The latest experiment in the theatre, that of producing a play in cycles, has been announced by the Theatre Guild. The piece, "Back To Methuselah," by Bernard Shaw, is, in reality, five plays, ranging in dates, from the Creation to the year 31,920 A. D. In order to give the play in its entirety, it is necessary to produce it in cycles, covering three performances.

Each bill will run for one week, giving way, in turn, to the next. It is planned to make the first production at the Garrick Theatre on Monday night, Feb. 20th. The second will be presented a week later, or Feb. 27th, the last bill taking place the week of March 6th.

Subscription lists are open, and subscribers will see the cycle as part of the Guild's season. Each subscription entitles the holder to witness the "changes in mankind" in the three cycles of the play.

This experiment is by far the most unique ever attempted, and its outcome is being watched with great interest, not only by the managers, but by the actors and the laymen.

LONG RUN FOR "JUST MARRIED"

Adelaide Mathews and Ann Nichols, authors of the play "Just Married," will entertain fifty well-known authors and playwrights Wednesday night of this week in celebration of the show's 300th performance.

The play which has proved one of the popular farces of the season was first produced by a stock company in Dayton, Ohio. In New York, Jules Hurtig and the Messrs. Shubert produced it at the Comedy Theatre on April 26th, 1921. In May it was moved to the Shubert Theatre and on August 29th it was moved to its present home at the Norah Bayes Theatre. Lee Shubert notified Mr. Hurtig that it was scheduled to remain at that house until next summer.

BERNHARDT COMING OVER

LOS ANGELES, Jan. 23.—Sarah Bernhardt is expected to accept the cablegram invitation to come to America as the guest of honor of a nation-wide celebration marking the tenth anniversary of feature films. The invitation which is signed by all of the leading film players and directors, thanks Mme. Bernhardt for her aid to the motion picture years ago. She was the first star to appear in the first feature film. The title was "Queen Elizabeth."

UNITED PLAYERS TO DO "TA-O-TAI"

The United Players will produce shortly a Chinese play from the pen of Emmeric Foelders, the famous Hungarian author, entitled "Ta-O-Tai." The translation is being made by Benjamin F. Glazer, who wrote the English version of "Lilliom."

The play "Ta-O-Tai" at present is running with great success in Budapest at the Vigszhaz Comique, a Blumenthal theatre.

"BUNCH AND JUDY" IS NEW SHOW

Charles Dillingham has contracted for his annual Jerome Kern-Anne Caldwell musical comedy for early autumn production. The piece will be called "The Bunch and Judy." Mr. Kern will compose the music at his English villa this summer. Miss Kern has already outlined the lyrics and will complete them before Ken's departure.

"THE CIRCLE" CLOSING

"The Circle" began its last two weeks of its engagement at the Fulton, on Monday night. After closing at this house it will start out on a two years' tour of the country.

74 WEEKS FOR "THE BAT"

"The Bat," at the Morosco Theatre, is in its seventy-fourth week at that house. It celebrated its 600th performance on Monday night.

ELSIE JANIS' REVUE AT THE GAIETY IS CLEVER AND RIGHT

"ELSIE JANIS AND HER GANG," a revue in two acts by Elsie Janis. Produced at the Gaiety Theatre, Monday night, January 16th.

CAST

Elsie Janis, Jurien Thayer, Charlie Lawrence, Monk Watson, Duane Nelson, Lane McLeod, Gus Shy, Bradley Knoche, Herbert Goff, Frank Miller, James F. Nash, W. Dornfeld, Red Murdock, Lewis Reid, Dan Walker, Chester Grady, Elizabeth Morgan, Maude Drury, Inez Bauer, Elva Magnus, Margaret Sousa, "The Eight Bobs"—Eleanor Ladd, Paulette Winston, Florence Courtney, Buddy Merriam, Asta Valle, Aide de St. Clair, Patricia Mayer and Claire Daniels.

Elsie Janis, who never was really mustered out of the "service," returned to Broadway with her gang in an inexpensive but highly entertaining revue, which is surely as diverting a play as there is in town. As usual Miss Janis worked hard and was all over the show, was probably the busiest star in forty-nine theatres, and at no time was she anything but delightful or an artist of the first water. Her "gang" performed in excellent manner. Though at times they seemed artless they were really refreshing, and talented in their different lines of endeavor.

The scenes of the revue were numerous and too many to mention. They included scenes from the Montmartre to Bryant Park. Miss Janis recited the prologue, acted, danced, and sang the sorrows of a bride on her honeymoon, gave a dramatic scene as a grisette of the Montmartre, which is supposed to be one of the "sights" staged for American sightseers by the natives, danced as a newsboy, and also gave an impersonation of a youthful inmate of an insane asylum, which character was the cause of her choicest and most charming dances.

Miss Janis is credited on the program with writing most all of the music and libretto of the play and arranged the dances herself. Her best number, sung as "Mimi" in the Montmartre travesty skit, was "Mon Homme," which was rendered in a manner which was truly charming. Another song that made a hit and sung by the nine ex-soldier characters was the "Bonus Blues," and is probably as good a number as any musical show in town has.

The general plans of all the scenes were about the same: a little dialogue, a song and a dance, all of which left no doubt as to the originator, for they were all flavored with Miss Janis' remarkable sense of humor and travesty. Added to Miss Janis' talent was the spirit of the "gang," or gangs, for there seemed to be two factions, who went through their stuff with the enthusiasm that might be displayed by a cast of college boys.

Jurien Thayer was an unusually good tenor who sang well and with good taste. His support of Miss Janis in their duets was excellent. Gus Shy proved to be a real funny comedian. Charlie Lawrence, who was with Miss Janis last year, is as funny as ever. Lane McLeod, Herbert Goff, Chester Grady and others all contributed to the play's success, which is an incomparable one of its kind and keeps the piece bubbling over with energy and good cheer and vitality. To have surrounded herself with such an excellent cast is surely a tribute to the versatile and finished artist, Elsie Janis.

"NICE PEOPLE" FOR FILMS

Rachel Crothers' play "Nice People," has been purchased by the Famous Players-Lasky Film Corporation, and a film adaptation of the piece will be made. William C. De Mille will direct the film play. The play, in which Francine Larrimore is now starring, is now playing in Chicago.

BIG SUM RAISED BY ACTORS

A number of successful benefits were staged in New York theatres on Sunday night, with the result that over \$22,000 was raised by actors who contributed their services.

At the Knickerbocker, a group of managers arranged a performance in aid of the House of Good Shepherd, at Ninteth Street and the East River. Father Duffy was master of ceremonies, and Father John B. Kelly was in immediate charge. More than \$10,000 was realized by a program that included Leon Errol, Will Rogers, Elsie Janis, Harland Dixon, Florence Moore, Ted Lewis, A. E. Mathews, Conquita Piquer, and numerous others.

The Boys' Club of New York received its annual testimonial performance at the Hippodrome, where about \$12,000 was raised. Here Robert Pitkin was master of ceremonies, and the entertainers included Al Jolson (who declared the Hippodrome benefit his fourth of the night, and rushed off after his turn to appear at a fifth), Will Rogers, Mario Chamlee, Joseph Stopak, Sidney Blackmer, Evan Burrows-Fontaine, Ada Mae Weeks, and others.

A performance in aid of the School Children's Welfare League took place at the Casino Theatre. Those who appeared included Frank Crumit, Barney Bernard, Charles Purcell, Irene Farber, Ray Raymond, and Denman Maley.

STUDENTS TO PLAY

The student members of the New York University Dramatic Society will perform in "Thank You" at a special performance at the Longacre Theatre on February 6, the proceeds of the performance going toward the Endowment Fund of the New York University, which is now in the neighborhood of \$2,000,000. This is the first time that drama students will appear in a play at the same theatre in which it is playing professionally.

John Golden, producer of "Thank You," has granted permission for the use of the play and has also agreed to defray all incidental expenses and furnish a professional coach, P. E. McCoy, his general stage director to look after the staging.

"I foresee much benefit to the American drama," said John Golden, "from this practical fusion of the college student with the practical theatre. The theatre as an institution is now well established and has advanced to a perfection of technique which is generally satisfactory. The problem now is to continue with the acquisition of a literary form in view. I can think of no better step than the gradual infiltration of the personnel of American players with the university trained men and women. This is no reflection on present standards, it is simply a striving for better fundamentals in acting."

"THE NEST" FOR 48TH STREET

William A. Brady will present, Jan. 28th, at the 48th Street Theatre, a new play entitled, "The Nest." The play, while new to America, was played in Paris at the Comedie Francaise, in 1917, with great success, under the title of "Les Noces d'Argent," or "The Silver Wedding." Paul Gerald is the writer.

In the cast are Lucille Watson, Christine Norman, Kenneth McKenna, Juliette Crosby, Frank Burbeck, Ruth Gilmore, Bruce Elmore, Margery Oakley, Florence Mack and Victor Beecroft.

The piece was staged by Edward Elsner.

"BEGGAR'S OPERA" FOR CHICAGO

CHICAGO, Ill., Jan. 23.—"The Beggar's Opera," will play its local engagement at the Olympic Theatre instead of the Central Music Hall as previously announced. It will come into the Olympic on Feb. 5. Walker Whiteside will remain at the Central in "The Hindu," indefinitely. Business has been exceedingly good at the Van Buren street playhouse.

B. F. KEITH VAUD. EX. NEW YORK CITY

Palace—Ella Retford—Corradini's Animals—Ar-naut Brothers—Johnny Burke—Wm. Rock & Girls—Jed Dooley & Co.—Sylvia Clark—McConnell Sisters.

Riverside—The Stanleys—Bernard and Garry—Meehan's Dogs—Walter C. Kelly—Gertrude Hoff-man—Kennedy and Berle—Aileen Stanley—Rice and Werner.

Colonial—El Cleve—Mabel Burke—Brown and Weston—McLaughlin and Evans—Harry Watson—Rae Eleanor Bell—Florence Nash—Herman Tim-ber—Snell and Vernon.

Alhambra—Henry and Adelaide—Murry Girls—Mme. Besson—Frank Gaby—Vaughn Comfort—Horace Golden.

Royal—Musical Hunters—Tyrell and Mack—Travers and Douglas—Pressler and Klais—Marry Me—Sybil Vane—Franklin and Charles—Al Her-man.

Broadway—Wells, Virginia and West—Ames and Winthrop—Oklahoma Bob Albright.

31st St.—Hackett and Delmar Revue—McClellan and Carson—Faber and McGowan—Millen and Cupman—Artistic Treat—Arthur Hill & Co.

Hamilton—The Faynes—Gilbert Wells—Sheila Terry and Co.

Coliseum (First Half)—Leon Varvara—Fritzi Scheff. (Second Half)—Kay Hamlin & Kay—Flivertons—Lewis & Dody.

Franklin (First Half)—Kay, Hamlin and Kay—Fred & Marjorie Dale—Ida May Chadwick & Dad—Margaret Young—Beth Bori and Co. (Second Half)—Enos Frazere—Gillen and Mulcahy—Jim & Betty Morgan—Lightner Sisters & Alexander Revue.

Fordham (First Half)—Dave Roth—Flivertons—Jim and Betty Morgan—Joe Laurie, Jr.—Three Denois Sisters. (Second Half)—Leon Varvara—Miss Juliet.

Jefferson (First Half)—Enos Frazere—Marcelle Fallet—Davis and Darnell—Schwartz & Clifford. (Second Half)—Three Denois Sisters—Fred and Marjorie Dale—Beth Bori and Co.

Regent (First Half)—Stevens and Burnell—Bert Errol—Wilson Bros. (Second Half)—Marcelle Fal-lett—Walmesley and Keating—Schwartz & Clifford.

Brooklyn

Orpheum—Luster Bros.—Williams and Taylor—Langford and Fredericks—Donovan and Lee—Mabel Ford Revue—Ethel Levey—Wayne and War-ren—Seven Honey Boys.

Bushwick—Peggy Carhart—Profiteering—Kane and Herman—Leo Beers—Leavitt and Lockwood—D. D. H.—Belle Baker—Victor Moore and Co.

Flatbush—Harry Jolson—Spencer and Williams—Anatol Friedland.

Riviera (First Half)—Margaret Padula—Lewis and Dody—Singer's Midgets. (Second Half)—Weber and Elliott—Davis and Darnell—Singer's Midgets.

Far Rockaway

(Second Half)—Reddington & Grant—Margaret Padula—Ida May Chadwick & Dad—Swor Bros.—Sophie Tucker.

Baltimore

Maryland—McDonald Trio—Vernon Stiles—Billy Gisson—Valerie Bergere & Co.—Watson Sisters—B. & P. Valentine.

Buffalo

Shea's—Betty Washington—Reynolds & Donigan—Mr. & Mrs. J. Barry—Creole Fashion Plate—Harry Langdon & Co.—Tom Smith—The Four Aces.

Boston

Keith's—Murray and Gerrish—Mankin—Six Hassans—Fenton & Fields—Hyams and McIntyre—John Steel—Williams and Wolfus—Rae Sam-uels—Great Leon Co.

Columbus

Keith's—Willie Rolls—4 Casting Mellos—Pat-ricola—Dillon and Parker—Clinton and Rooney.

Cleveland

105th St.—Tehow's Cats—Loney Haskell—B. A. Rolfe's Revue—Norwood and Hall—Niobe.

Hippo—The Joannys—Joe Towle—Gene Greene—Jas. & Eta Mitchell.

Cincinnati

Keith's—Loyal's Dogs—Richard Keane—Sandy Shaw—Elida Morris—Reck and Rector.

Detroit

Temple—The Ballots—Shadowland—Babe Ruth—Venita Gould—Paul Nolan.

Erie

Colonial—Page, Hack and Mack—Spirit of Youth—Paul Decker Co.—Reed and Tucker.

Grand Rapids

Empress—Vokes and Don—Kenny and Hollis—Ona Munson Co.—Joe Cook—Alexander Bros.

Hamilton, Canada

Lyrio—Raymond Bond & Co.—Sig. Friscoe & Co.—Burns & Freda.

Indianapolis

Keith's—Fantino Sisters—Bessie Clifford—Bert & Betty Wheeler—Vincent O'Donnell—Owen McGiv-ens—Blanche & Jim Creghton.

Mary Anderson—Herschel Henlere—Gordon and Day—Chic Sale—Lou and Gene Archer—John and Nellie Olms.

Montreal

Princess—Louis Leo—Hobson & Beattie—Seed & Austin—Cansino Bros.—Pietro—Bert Baker & Co.—Daphne Pollard—The Norvelles.

Philadelphia

Keith's—Frank Browne—Dummies—Olsen & Johnson—Powers & Wallace—Irene Castle—Doris Duncan—Frank McIntyre & Co.

Providence

Keith's—Thelma De Rona—Lowe, Feeley & Stella—Geo. Yeoman—Quixey Four—Princeton & Watson—Bessie Clayton—Karola Bros.

Chicago

Beggar's—ment at Central

Feb. 5. the Cen-

Busi-

the Van

VAUDEVILLE BILLS For Next Week

PITTSBURGH

Davis—Wilfred Clarke Co.—Sandy McGregor—Gus Edwards Revue—Ella Bradna Co.

QUEBEC

Auditorium—Potter & Hartwell—Valda & Co.

ROCHESTER

Temple—Jas. J. Morton—Binns & Grill—Clara Howard—Haig & LeVere—Daisy Nellis—Eddie Leonard & Co.—Brown, Gardner & T.

SYRACUSE

Keith's—The McBanns—Juliet Deka—Du For Boys—The Nagydys—Gallagher & Shean.

TORONTO

Shea's—Unusual Duo—Handers & Millis—Sewell Sisters—Elinore & Williams—Kaufman Bros.—Edith Taliaferro & Co.—Ben Welch—Morak Sisters.

HIPPODROME

Larry Comer—Hickey & Hart.

TOLEDO

Keith's—Van Cellos—Wylie and Hartman—Fisher and Gilmore—Dotson—Bobby Pandor Troupe.

WASHINGTON

Keith's—Thalero's Circus—Jack Osterman—North and Holliday—Ruth Royce—Mansfield & Wilbur—Dorothy Jordan—Dooley and Sales—Ota Cygi & Maryon Vadie & Portia Mansfield Dancers.

YOUNGSTOWN

Hippodrome—Willie Hale and Bro.—Tracey and McBride—Dolly Kay—Gibson and Conelli—Will Mahoney.

ORPHEUM CIRCUIT

CHICAGO

Palace—Florence Walton—4 Mortons—Jack Wil-son—Brown and O'Donnell—Burt and Rosedale—Dance—Fantasies—Swift & Kelly—Sultan—Bailey and Cowan—Dloott and Mary Ann.

Majestic—Florence Reed—Val and Ernie Stan-ton—Joe Darcy—Hope Eden—Ruth Budd—Ollie Young and April—Anderson and Yvette—Karo.

State Lake—Jack Rose—Jean Granese—Bobby O'Neill—Nanon Welch—Modern Cocktail—Adams and Griffith—Harry Delf.

DES MOINES

Orpheum—Margaret Taylor—Princess Jue-quonta—Berk and Sawm—Chabot and Tortoni—Marshall Montgomery—Van and Corbett—Robbie Gordone—Princess Kalam.

DENVER

Orpheum—Sam Mann—Dugan and Raymond—Lyons and Yosko—May Wirth—Claude Golden—Josephson's Iceland—Jordan Girls.

DULUTH

Orpheum—Daniels and Walters—Harry Kahne—Ruby Norton—Hal Skelly—Miller and Mack—Bos-toek's Riding School—Kinzo.

EDMONTON AND CALGARY

Orpheum—Lihonati—Bill Robinson—The Storm—Gordon and Ford—Redford and Winchester—Pedestrianism—Keegan and O'Rourke.

KANSAS CITY

Orpheum—Ben Beyer—Jack Joyce—Mary Haines and Co.—Millership and Gerard—Joe Rolley & Co.—Kitty Gordon—Young America.

Main Street—Louise and Sterling—Ed Ford—Larry Harkins—McGrath and Deeds—The Shar-locks—Adelaide Bell and Co.—Wm. Seabury—Hugh Herbert.

LINCOLN

Orpheum—Santos and Hayes—F. and M. Britton—Al and F. Stedman—Sophie Kassmir—T. and K. O'Meara—Jack Kennedy.

LOS ANGELES

Orpheum—Eddie Fox—Fred Lindsay—Kellam and O'Dare—De Haven and Nice—Frank Farron—Moss and Frye—Ruth Howell—Ed Janis.

MINNEAPOLIS

Orpheum—Clifford and Johnson—Abraham Lin-coln—Whiting and Burt—Van Hoven—Weston's Models—R. and E. Dean—Bill, Genevieve & Wal-ters.

Hennepin—Dezo Retter—Lois Bennett—Anna Fay—Chas. Harrison—Joe Bennett—Adolphus and Co.—Thos. and Norman—Mrs. Sidney Drew.

MEMPHIS

Orpheum—Rushman and Rayne—Billy Arlington—York and King—Andrieff Trio—Wilton Sisters—Lelpzig.

MILWAUKEE

Majestic—Franklyn Ardell—Bob Hall—Gautier's Bricklayers—Rinaldo Bros.

Palace—Pearl Regay and Band—Joe Browning—Butler and Parker—Dan Sherman's Jazz Clr.—Henry and Moore—Pielert and Scofield—Jo Jo Harrison.

L. J. K. HEIL says

Mr. Madison's business has grown so rapidly that he has placed the selling of MADISON'S BUDGET in my charge. I'm mighty glad he's taken this step because I've been the BUDGET business manager for many years and know what wonderful satisfaction it gives its subscribers. Testimonials are coming in constantly from performers, stating how they have gotten their entire acts from its contents. Sometimes I've thought Mr. Madison was too modest in his description of the merits of MADISON'S BUDGET, but now that he has placed the distribution in my hands, the lid is off and I shall boom things in my own way. Meanwhile, get this: If you want the brightest, freshest and most sure-fire compendium of stage humor ever put into print, send ONE DOLLAR for the latest issue, MADISON'S BUDGET NO. 18. L. J. K. HEIL, 1652 Third Ave., New York.

NEW ORLEANS

Orpheum—Ernest R. Ball—Harry Conley—Mel Klee—3 Bennett Sisters—Millership and Gerard—Rinehart and Duff—Bronson and Edwards.

OMAHA

Orpheum—Galletti's Monks—Ed Morton—Moody and Duncan—Green and Parker—J. Rosemond Johnson—Elsa Ryan and Co.—Dainty Marie.

OAKLAND

Orpheum—Clark and Bergman—Rasso—Morris and Campbell—Beatrice Sweeney—Fink's Mules—Cliff Nazaro and Co.—Lillian Shaw.

PORTLAND

Orpheum—4 Marx Bros.—Innis Bros.—Flanders and Butler—Lang and Vernon—La Pilarica Trio—Garcinetti Bros.

SAN FRANCISCO

Orpheum—Wm. Gaston—Cameron Sisters—Lydel and Macy—Claudius and Scarlet—Eddie Buzzell—Al Wohlman—5 Avalons—Nat Nazaro and Co.

ST. PAUL

Orpheum—Mattylee Lippard—Wm. Ebs—Julian Eltinge—Pinto and Royle—The Duttons—Raymond Wilbert—Rice and Werner.

SEATTLE

Orpheum—Dave Harris—Dress Rehearsal—Ward Bros.—Ben Bernie—Nathane Bros.—Palenberg's Bears—Adams and Barnett.

SALT LAKE CITY

Orpheum—Howard and Clark—Harry Holman—Raymond and Schram—Lucas and Inez—Demarest and Collette—Wornden Bros.—Rockwell and Fox.

ST. LOUIS

Orpheum—Grant Mitchell—Wood and Wyde—Adler and Ross—Weaver and Weaver—Watts and Hawley—The Ross—Rearson Newport and Pear-son—The Gellis.

Rialto—Corine Tilton Revue—3 Haley Sisters—Amaranth Sisters—Petty Rent and Bro.—Hugh Herbert.

SACRAMENTO AND FRESNO

Orpheum—Sallie Fisher—Tarzan—Rodero and Marconi—Nibla—Blanche Sherwood and Bro.—Lane and Byron—Lydia Barry.

VANCOUVER

Orpheum—La Bernicia—Patricola and Delroy—Boyce Combe—Leo Zarrell—Howard's Ponies—Keane and Whitney.

WINNIPEG

Orpheum—Ann Gray—Nash and O'Donnell—Shriner and Fitzsimons—Pat Rooney—Crawford and Broderick—Davis and Pelle.

F. F. PROCTOR

Week of Jan. 23, 1922

NEW YORK CITY

Fifth Avenue (First Half)—Erford's Oddities—Shield and Kane—Story & Clark—Weber & Elliott—Grace Huff Co.—Roy and Arthur—Cevange Troupe—Harry Rose—Doyle & Cavanaugh. (Second Half)—Harriet Kempel Co.—Gilfoyle & Lang—Belt Wal-ton—Donevan & Allen—Marjorie & T. White—Gilbert Wells.

125th St. (First Half)—Dancing Shoes—Hartley & Gee—Paynton & Ward—Milton Pollock Co.—Frank Mullane. (Second Half)—Ford & Cun-ningham—Erford's Oddities—Ryan, Weber & Ryan—Hendricks & McCloud—Ray Hughes Co.

55th St. (First Half)—Flora Finch Co.—Morris & Flynn—Renard & West—J. & B. Morgan—Rus-sian Revue—Honor the Children—Jones & Jones—Joe Barban. (Second Half)—Flo & Ollie Walters—Walmesley & Keating—Way Down East Four—Zinker Trio—Walman & Berry—McDevitt, Kelly & Quin.

23rd St. (First Half)—Steeds Septette—Leon Varvara—Anthony & Arnold—Henry & Lizzie—Ford & Cunningham—Herrs & Willis. (Second Half)—Snyder & McIntyre—Kane & Grant—Ben Meroff—Connell, Leona, Zippy—Thos. Here Co.—La Fluier & Portia.

ALBANY

(First Half)—Spoor & Parsons—Marie & Mar-low—Sig. Friscoe—Jas. Bradbury Co.—Finley & Hill—Six American Beltoners. (Second Half)—Homer Romaine—Hightower & Jones—Walter Fen-ner Co.—Faden Trio—Tom Kelly—Carnival of Venice.

(First Half)—Theo. & Dandies—Arthur Rigby—Bobbie Bentley Co.—Lucille Jubols—Cahill & Ro-maine—Beckwith's Lions. (Second Half)—Ed Hill—Fred Laine—Claud & Marion—Newhoff & Phelps—Golden Gate.

ELIZABETH

(First Half)—Theo. & Dandies—Arthur Rigby—Bobbie Bentley Co.—Lucille Jubols—Cahill & Ro-maine—Beckwith's Lions. (Second Half)—Ed Hill—Fred Laine—Claud & Marion—Newhoff & Phelps—Golden Gate.

MT. VERNON

(First Half)—Harriot Rempie Co.—Ryan, Weber & Ryan—Rudell & Donegan—Claude & Marion—McFarlane & Palace—Donegan & Allen. (Second Half)—Will Mahoney—Mehlinger & Meyers—Build Your Own Home—Sylvester Family.

NEWARK

(First Half)—Lightner & Alex. Revue—Royal Gascoynes—Build Your Own Home—Bert Walton—The Faynes—Ray Hughes Co.—Walsh & Ed-wards—Burns & Lynn—Dayton & Craig. (Second Half)—Leon Varvara—Stead's Septette—Love Shop—Young America—Cahill & Romaine—Grace Huff Co.

SCHENECTADY

(First Half)—Juggling McBanns—Hightower & Jones—Trovato—Baroness DeHoboll—Lockett & Lynn. (Second Half)—Josephine & Harry—Gil-berth & Arnette—Fraser & Bunce—James Grady Co.—Bowman Bros.—The Love Bungalow.

TROY

(First Half)—Homer Romaine—Fraser & Bunce—Walter Fenner Co.—Marion Harris—Tom Kelly—Carnival of Venice. (Second Half)—Spoor & Par-sons—Marie & Marlowe—Sig. Friscoe—Jas. Brad-bury Co.—Marion & Harris—Six American Bel-toners.

YONKERS

(First Half)—Welch, Mealy & Montrose—Mur-dock & Kennedy—Acroplane Girls—Frank Wilcox Co.—Copes & Hutton. (Second Half)—Morris & Flynn—J. & B. Morgan—Dancing Shoes—Frank Wilcox Co.—Case & Davis.

B. F. KEITH VAUD. EX.

Week of Jan. 23, 1922

NEW YORK CITY

Harlem Opera House (First Half)—Kane & Grant—Love Shop—Downey & Claridge—Robson & Pierce—Johnny Regay Co.—Frankie Noble. (Sec-ond Half)—Walsh & Bentley—Walsh & Edwards—Weber & Elliott—Frank Markley—John Elliott & Girls—Buttons.

(First Half)—Josephine & Harry—Jas. Grady Co.—Bowman Bros.—The Love Bungalow. (Sec-ond Half)—Lawrence Bros. & Thelma—Arnold & Weston—Baroness DeHoboll—Trovato—Lockett & Lynn.

AMSTERDAM

(First Half)—Monde—Green & Burnett—Nobody Home—Angel & Fuller—Ladora & Beckman. (Sec-ond Half)—Abbott & Healy—Sargent & Marvin—Springtime—Gillen & Mulcahy—Eight Lunatic Chinks.

BROOKTON

Lucey Brush—Miller & Anthony—Murray & Ger-ish—Worth Waiting Four.

BINGHAMTON

(First Half)—Cook & Sylvia—Manuel Romain Trio—Betty Washington—Francis & Hume—Star Records—Marlowe Circus. (Second Half)—Peel & Corvan—Farrell Taylor Trio—Donna Dar-ling Co.—Loney Haskell—Billy Bouncer's Circus.

BROWNSVILLE

Joan & White—Ketch & Wilma—Harry Lester Mason—Blackstone.

BOSTON

Washington St.—Roland Travers Co.—Millard & Marlin—Smith & Barker—Marie Ann Clark—20th Century Revue.

Scollay Sq.—The Kitaros—Hamilton & Barnes—The Comebacks—Howard & Sadler—Kavanaugh & Everett.

Howard (First Half)—Ted & Frankie Burns—Cook, Mortimer & Harvey. (Second Half)—Hayataka Bros.

Boston—Victoria & Dupree—Janis & Chaplow—Margaret Padula—Duval & Symonds—Step Lively.

CHESTER, PA.

(First Half)—Polliott & LeRoy—Sylvester & Vance—Murphy & White—Royal's Elephanta. (Second Half)—Geo. Stanley Sisters—Sineer Girls—Wilson & McAvoy—Jack Norton Co.

CAMBRIDGE, MASS.

(First Half)—Arenia Bros.—Black & O'Donnell—Miller & Anthony—Bessie Browning—Dancing McDonalds. (Second Half)—Mathers & Blakeney—Faber & McGowan—Frozini—Two Little Pals.

CLARKSBURG, W. VA.

(First Half)—Oauki & Taki—Cronin & Hart—Walsh & Austin—Geo. Webb Co. (Second Half)—Sankus & Sylvers—Dave Bernie—Morgan & Rin-der—New Leader.

CANTON, O.

Van Camp's Pigs—Platt & Doray Girls—Maxfield & Golson—Byron & King—Wm. & Mary Rogers—Pander Troupe.

EASTON, PA.

(First Half)—Abbott & Healy—Sargent & Marvin—Springtime—Gillen & Mulcahy—Eight Lunatic Chinks. (Second Half)—Monde—Green & Burnett—Nobody Home—Angel & Fuller—Ladora & Beckman.

ELMIRA, N. Y.

(First Half)—The Rickards—Rose Allen Co.—Farrell, Taylor Co.—Loney Haskell—Billy Boun-cer's Circus. (Second Half)—Cook & Sylvia—Calvin & O'Connor—Spirit of Youth—Betty Wash-ington—Marlow's Circus.

(Continued on page 25)

ROBERT MARKS

**ACTS
WRITTEN
REVISED
STAGED**
Rehearsals held in a Broadway Theatre

STAGE DIRECTOR
for
Productions and Vaudeville
(Musical and Dramatic)

A Few Broadway Productions:
**LISEN LESTER
JIM, JAM, JEMS
ALWAYS YOU
WILD CAT
(Now Playing)**
A Few Vaudeville Managers I have Staged Acts for:
**JESSE LASKY
B. A. ROLFE
GUS EDWARDS
GEORGE CHOOS**

BOOKED FOR STOCK

Lou Redelsheimer booked the following for the Gaiety, Philadelphia, this week, Tom Coyne, George Edwards, Burton Carr, Anna Grant, Ruth Williams and Nel Nelson, this cast of principals will play the Folly, Baltimore, next week. The same agent booked the following, for the Trocadero, this week, Richy Craig, Joe Stanley, C. O. Berry, Dorothy Blodgett, Jane Olsen and Nellie Crawford. This cast will play the Majestic, Wilkesbarre, next week.

"KIDDY KABARET" ROUTED

The "Kiddy Kabaret," a fourteen children revue, owned by Sam Kuhne, has been routed over independent circuits by Bert Jonas. The act opened last Monday at the U. S. Theatre, Hoboken.

TACKMAN IN VAUDEVILLE

Art Tackman, formerly with "Garden Frolics," has joined Peggy Hope in "Follow the End," a big vaudeville act playing Wilmington this week.

SHOWS WON'T PLAY GRAND

TORONTO, Ont., Jan. 23.—The American Burlesque Association shows which were to play the Grand Opera House, here, beginning Feb. 8, will not play the house.

LAURILLARD LEASES APOLLO

LONDON, Jan. 23.—Edward Laurillard, formerly of the firm of Laurillard and Grossmith, has definitely started in business for himself. He has but recently acquired a lease on the Apollo Theatre, to take effect upon the termination of the lease now held by F. J. Nettlefold. He has announced his production rights to several British and foreign plays.

SHAFTER & SOBOL DISSOLVE

The partnership of Shafter & Sobol, vaudeville booking agency, has been dissolved. Otto Shafter has gone to Chicago, where he will join Ben Diamond, a booking agent. Eddie Sobol will retain the offices in the Romax Building, and will continue with the business.

NEW POLICY FOR CITY

The City Theatre, West Hoboken, which has, up to the present been a moving picture house, will change to a vaudeville policy Feb. 4. The house is a two day stand, and will play four acts of vaudeville and feature film.

DAY CLOSES WITH "HELLO 1922"

Ed Dollar Sign Day closed as agent of the "Hello 1922" last Saturday at Hurtig & Seamon's.

FAMOUS LEADER DEAD

LEIPSIK, Jan. 23.—Arthur Nikisch, the noted orchestral conductor, is dead here of influenza.

Arthur Nikisch, son of a Hungarian bookkeeper and a youthful prodigy at the pianoforte and with the violin, developed in maturity into one of Europe's most distinguished orchestral conductors.

In his lifetime of sixty-six years he wielded the baton over a number of the greatest of the orchestral bands of the Continent, notably the Berlin Philharmonic and the Leipzig Gewandhaus Orchestra. For a long period he devoted himself mainly to the direction of the opera in his native city, Leipzig, where he made a name for himself by the successful revival of many long neglected operatic masterpieces.

In the orchestral field he was noted for his advanced musical views, as well as for both the smoothness and virility of his readings of many of both classical and modern masterpieces.

Nikisch was widely known in America. He was conductor of the Boston Symphony Orchestra from 1889 to 1893 and visited many American cities at the head of this noted band. He was also in this country in 1912 for a concert tour at the head of the London Symphony Orchestra.

which he conducted for some time before the war. Recently he was reported to be planning a tour in America.

"VALENTINE" MAY RE-OPEN

"Alias Jimmy Valentine" closed last Saturday night at the Gaiety Theatre after a run of only six weeks, although it was probably the best of the revivals which followed Belasco's revival of "The Easiest Way" and "The Return of Peter Grimm." It was doing fairly good business, averaging around \$8,000 a week, but the great cost of its prominent cast, amounting to about \$3,300 per week, prohibited the taking of any reasonable profit at that figure.

In the cast when "Alias Jimmy Valentine" closed were: Otto Kruger, Emmett Corrigan, Mary Boland and Elsie Mackey, the latter having replaced Margallo Gilmore, who left to join the Theatre Guild play, "He Who Gets Slapped."

The management approached the players and asked that they take a cut in salary so that the play could continue. All but Emmett Corrigan agreed, it is reported. Corrigan was getting around \$700 a week it was said.

The show may re-open in a week or two without Corrigan. Last week Corrigan is said to have been willing to wager that it would re-open without him in a week or two.

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DANCING
STRAIGHT

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SAM HOWE
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COLUMBIA
CIRCUIT

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STRAIGHT MAN AND SOUBRETTE WITH SWEET SWEETIE GIRLS

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FLO CARTER

DANCING INGENUE. DOING TOE DANCE SPECIALTY WITH WHIRL OF MIRTH

MATTIE DELECE

SHAPELY PRIMA DONNA NEVER HAPPIER WITH PUSS PUSS

Norman Hanley

COMEDIAN TOWN SCANDALS

MOMENTS FROM OPERA

Theatre—Keeney's.
Style—Novelty singing.
Time—Twenty-five minutes.
Setting—Special.

In the opening of this sketch, an attractive young lady stepped out from the wings and announced what the action of the offering was to be. Besides announcing the songs which, with the exception of "Kentucky Home" were sung in foreign languages, she told, as well, the story of the opera and the meaning of the songs rendered. The first number was a selection from "La Traviata," the banquet scene, sung by six people, in costume. This roused the attention of the audience, who responded with a good hand. This was followed by the famous "Vesti la giubba" number from "Pagliacci." The clown, who sang this number, was cheered lustily and called upon for an encore, but owing to the limited time none was forthcoming. This rendition preceded the duet from "Il Trovatore," in which Leonore sings to her imprisoned lover.

Then came the scene from "Faust" in which the devil attempts to get control of the girl, who is released by her prayer to the gods. All of the characters in this scene were convincing and demonstrated to an enthusiastic house the true value of this wonderful melody.

A solo from "Carmen" followed, in which Carmen tells those whom she loves to beware—and those whom she hates—to look out. This song got a fine hand and proved the merit of the singer.

This solo was followed by the sextette from "Lucia di Lammermoor," sung, however, by seven people. However, the number was wonderfully done and was received with an ovation from the audience, en masse.

The final number, sung in English, was the old favorite of the Southern melodies, "My Old Kentucky Home." In this the little girl who had been doing the announcing appeared as a Southern belle. She joined in the octette finale, which took the act off to a storm of applause, all of which was merited.

Each of the characters was dressed according to the part, and gave very excellent renditions of the various numbers. The little Southern belle, in the finish, was charming and possessed of the necessary poise, dignity and grace so essential to really big time performers.

The act, in itself, is splendid and far surpasses most of the attempts of former years to bring opera to vaudeville patrons. The singers have fine voices and sing excellently.

A wonderful offering, well staged and executed, that should be able to hold down, without difficulty, even the hardest of the spots in a big time house.

D. S. B.

NEW ACTS

WAIMSLEY AND KEATING

Theatre—Jefferson.
Style—Comedy skit.
Time—Fifteen minutes.
Setting—In "one."

The girl, wearing a riding habit and carrying a crop, came on first, the man comic following. The girl immediately started to "call" him for having given her a third-rate horse to bet on. The man wore a light colored suit and as a "nut" talked in a high pitched falsetto voice, once in a while letting out an unusually high screech to prop up the act. He kept moving all of the time, scratching his leg now and then, acting as though St. Vitus' dance was troubling him. The talk that ensued between the two was more or less nonsensical and did not pretend to be anything but nonsense. Later, they made a few false starts at singing and with the aid of the orchestra that dragged out one long discord, got a rise out of the audience. At the end of the act, the man sang a lullaby, the girl joining him for the last few bars.

The act moves along pretty fast, and supplies some laughs as it goes along. There is considerable "hoke" and nonsense mixed in, nevertheless the skit should do well in most of the three a day and similar houses.

M. H. S.

GEORGE SCHRECK

Theatre—23rd Street.
Style—Singing, talking, dancing.
Time—Fourteen minutes.
Setting—In "one."

Schreck opened with a short speech in some foreign language and used our native tongue to announce that he would sing an English song. He attempted to sing something about "Tally Ho," but we were unable to find out what it was all about. This he followed with a dance that he put over. Another announcement, that was supposed to be funny but the humor of which was not seen by the audience or ourselves, led him into a burlesque recitation of "Dan McGrew." An acrobatic dance, eccentric dance, and some good tumbling were introduced next, and were well received. As a singer, talker, or comic this boy is not there, but his dancing and acrobatic work is well done and we would advise him to stick to that and lay away from the songs, talk, and attempted clowning.

Many acts are spoiled by the performer attempting to do too much. Schreck should keep his act cut down. S. H. M.

WHELAN AND KING

Theatre—State.
Style—Skit.
Time—Fifteen minutes.
Setting—Special in "two."

In this sketch we have a far-fetched story containing some humorous situations. It all concerns a young man and girl in a strange hotel with a combination bath between them with both doors (for the sake of the plot) out of order.

The boy and girl both have run away from their homes because they could not reconcile themselves to their parents' wedding. The boy's father had married a widow whom the youth disliked, while the girl was in the same fix concerning the man her mother married. When both accidentally lock themselves in the same bathroom, they discover for the first time their relationship. Neither can get out because the doors leading to their respective rooms jammed.

While locked in, the father comes on stage in search of his son and with a little horseplay they link him into an embarrassing trap that costs him five thousand to quiet. This is just the amount that the boy needs to marry the girl and all ends well.

The girl is cute and there is a certain amount of boyishness about the young man that would put him over in "big company," but on the whole the act is not strong enough for any bigger time than it is working at present. Its biggest redeeming feature is the fact that only three people appear, which cuts down the cost of production.

E. H.

O'BALLA AND ADRIANE

Theatre—American.
Style—Acrobatic.
Time—Eight minutes.
Setting—Special.

This act consists of a young man and woman, of the new variety of acrobats with speed as their byword to make up for lack of comedy used by most tumbling turns. The man is dressed as a bell-boy and the woman appears in tights.

The man does a series of tumbling handstands, front somersaults, and pinwheels, while the woman follows a routine of contortions and bends including the one done from a table picking up a glass of water from the floor and drinking it while holding position.

As a vaudeville offering it is a fast number and could well open a first class three-a-day bill.

E. H.

THE FRANKLYN FOUR

Theatre—Keeney's.
Style—Novelty comedy.
Time—Fifteen minutes.
Setting—Special.

The drop in "one" depicted a kitchen in a restaurant. After the introduction, the four men, three white men and a "blackface" comedian, entered. Opening with a quartette number, the boys followed with a parody sung to the tune of the once popular "Vamp." This number preceded a set of ridiculously amusing rules applying to chefs. This bit got a big laugh and a round of applause.

Following, the rendition of a popular "Weep No More, My Mammy," sung by the baritone, took the house by storm, showing possibilities for an encore, which the boy, however, refused.

The talk of the four then centered around the comedian, a short, stocky "blackface." This patter was excellent and drew many laughs, which were whole hearted and genuine.

Another solo, a distinct novelty, the old Southern song, "Massa's in the Cold, Cold Ground," sung by the bass, with the three others joining in as a banjo accompaniment, was great and again took the house.

This number closed the act. The boys stopped the show, and for an encore sang a more recent number entitled "Dapper Dan."

The boys have a neat act, are well dressed, representing chefs; furthermore, have a great act. There will be no difficulty in holding down a spot on the big time.

D. S. B.

NEVINS AND GORDON

Theatre—City.
Style—Comedy.
Time—Fifteen minutes.
Setting—In "full."

A darkened stage, a pair of auto headlights and a man and woman crying for help, announced that the two were in trouble, evidently an auto accident.

Finally the man crawled to an adjoining house (the scene was in the country) and there found a beautiful girl that made him forget his troubles. It turned out that the man was the football coach that had been hired to take charge of the girl's football team. Much to his surprise, he discovers that this girl is one of the members of the team.

After a corking good song, built around the different things in a drug store, the girl entered, clad in the regulation football uniform, made of brown velvet. She received a hand for her appearance.

A song followed concerning a demonstration of why love is like football. The song was good and received a fine hand.

D. S. B.

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ANNETTE, SOUBRETTE
LILLIAN, INGENUE

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WATSON'S
BIG
SHOW

BUMMING
WITH
BILLY VAIL'S
SWEET SWEETIE
GIRLS

B
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WILSON

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DANCING
INGENUE
SOUBRETTE

DANCING AND
SINGING
INGENUE

FLORENCE DE VERE

ABE
REYNOLDS
REVUE

Popular
Ingenu
WITH

MYRTLE ANDREWS

JOE
OPPENHEIMER'S
MISS
NEW
YORK, JR.

THE
DRUNKEN
BUM
TRAMPING
ALONG

MAC (RED) CARTER

WITH
MISS
NEW YORK, JR.
THIS
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A NEW
SOUBRETTE

BABE ALMOND

WITH
IRONS
AND
CLAMAGE
TOWN SCANDALS

Tramp
Comedian

Chas. (TRAMP) McNally

WITH
SULLIVAN'S
MISCHIEF
MAKERS

GAMBLING AT MONTE CARLO

SEASON 1921-1922

W H O ?

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CALIFORNIA TRIO

JIM HALL
Manager
BEN JOSS
HARRY BART

A MOUNTAIN
OF MELODY

FOLLY
TOWN

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DANCING SPECIALTY
JUVENILE AND
INGENUE SOUBRETTE

HUGHIE
and
PHOEBE

PREST

WITH
BILLY K. WELLS
SUGAR
PLUMS

VAUDEVILLE BILLS

(Continued from page 21)

FALL RIVER, MASS.

(First Half)—Valentine Vox—LeMaire Hayes—Green & LaFell—Walter Manthey Co. (Second Half)—Dancing McDonalds—Goldie & Thorne—Fred Elliott—Four Aces.

FITCHBURG, MASS.

(First Half)—Anna Frances—Stevens & Tavel—Faber & McGown—Frozini—Fern Biglow King. (Second Half)—Pipin & Pipin—Cunham & O'Malley—Thornton & Flynn—Mann Bros.

GREENFIELD

Denyle Don Everett—Miller Girls—Melnott Duo—Leo Haley—Sherlock Sisters Co.

GLOVERSVILLE, N. Y.

(First Half)—Lorimer & Hudson—Jones & Crumley—Francis Roeder Co.—Francis & Huma—Travers, Douglas Co.

GREENBURG

(First Half)—Jean & White—Ketch & Wilma—Harry Lester Mason—Blackstone. (Second Half)—Eugene & Finney—Brooks & Morgan—Jeannette Childs—Eleanor Pierce Co.

HARRISBURG, PA.

(First Half)—Selbini & Royer—Reed & Tucker—Royland, Kelly Co.—Newhoff & Phelps—Brown & Weston. (Second Half)—Dell & Gliss—Bernard & Myers—Markel & Bedford—Malia & Bard.

HAVERHILL, MASS.

(First Half)—Tuck & Clare—Punham & Malley—Conlin & Glass—Hickman Bros.—Johnson, Baker & Co. (Second Half)—Fern Biglow & King—Wheeler & Potter—Anderson & Burt—Rucker & Winfred.

HALIFAX, N. S.

Calahan Bros.—Jarow—Magee & Anita.

HAZELTON, PA.

Alfred Farrell Co.—Murray Girls—Joe Armstrong—Frear, Baggett & Frear.

ITHACA, N. Y.

(First Half)—Campbell & Ray—Meehan & Newman—Hilda's Boudoir—Manuel Romain Co.—Three Lees.

JERSEY CITY, N. J.

(First Half)—Jack Inglis—Frank Markley—Snyder & Melino Co.—Gilfoyle & Lang—Mme. Ellis—Jean & Valjean. (Second Half)—Harry Rose—Rudell & Dunegan—Four Ortons—Winlocks & Van Dyke.

JAMESTOWN, N. Y.

(First Half)—Wise & Wiser—Rappi—At the Party. (Second Half)—Jason & Harrigan—Dotson—Primrose Trio.

LAWRENCE, MASS.

(First Half)—Ecko & Kyao—Rucker & Winfred—Silver, Ruval & Kirby—Berle Girls. (Second Half)—Anna Francis—Tucker & Claire—Conlin & Glass—Hickman Bros.—Berle Girls.

LEWISTON

(First Half)—Callahan Bros.—Ormsbee & Remig—Stephens & Boudreau—Jarow—McGee & Anita. (Second Half)—Gautiers—Hanvey & Francis—Burke & Betty—Clay & Robinson—Harry Fisher Co.

LYNN, MASS.

(First Half)—Musical Hunters—Anderson & Burt—Harry Cooper—Peggy Parker Co. (Second Half)—Johnson, Baker & Johnson—Bary Layton—Bessie Browning—Henry's Melody Sextette.

LANCASTER, PA.

(First Half)—Vissar Co.—Mardo & Rome—Kelso & Lee—Miss Cupid. (Second Half)—Martelle & West—Davis & Walker—Willie Smith—Anna Balle.

MIDDLETOWN

(Second Half)—Arnold Grazer—Manners & Lowree—Hoffman & Hughes.

MANCHESTER, N. H.

(First Half)—Stone & Ioleen—Geo. Yeoman—Bary & Layton—Henry's Melody Sextette. (Second Half)—Walter Manthey Co.—Green & LaFell—Stephens & Boudreau—Harry Cooper—Arenas Bros.

MCKEESPORT

(Second Half)—Commodore Tom—Harriman Sisters—The Melofuns—Osaki & Taki.

NEW LONDON

(First Half)—Peggy Brennan Bro.—Eckhoff & Gordon—Sherlock Sisters Co.—Cunningham & Bennett. (Second Half)—Will Stanton Co.—Meehan & Dogs—Frank Mann Co.—Howard & Lewis—Five Tamakias.

NEW BRITAIN

(First Half)—Hoffman & Hughes—Manners & Lowree—Ed Sloane—Five Tamakias. (Second Half)—Chandon Trio—Eckhoff & Gordon—Welsh, Reed & Walsh.

NORTH ADAMS

Wright & Gayman—Stevens & Towle—Wolford & Burgard—Wilbur Hold—Revue De Varites.

NORWICH

(First Half)—Melode Duo—Leighton & Duball—Mathews & Blakeney—Chas. Keating Co. (Second Half)—Will Stanton Co.

NEW BEDFORD

International Seven—Hampton & Blake—Peggy Parker Co.

NEWPORT

(First Half)—Fred Elliott—Four Aces. (Second Half)—Black & O'Donnell—LeMaire & Hayes.

NEW CASTLE

(First Half)—Commodore Tom—Jeannette Childs—Anita Arliss Boys—Fisher & Hurst—Eugene & Finney. (Second Half)—Archie & G. Falls—Rogers & Gregory—Nancy Boyer Co.—Herbert's Dogs.

OLEAN

(First Half)—Jason & Harrigan—Dotson—Hilda's Boudoir. (Second Half)—Wise & Wiser—Rappi—At the Party.

PITTSFIELD

(First Half)—Denyle Don Everett—Miller Girls—Pinky—Leo Haley—Revue Des Varieties. (Second Half)—Gowding—Chas. Keating Co.—Lee Barth—Juggling McAnnans.

PATERSON

(First Half)—Maurice & Mora—Walmsley & Keating—Way Down East Four—Ed Hill—Bernard Ballet. (Second Half)—Peggy Hope Co.—Murdoch & Kennedy—Grant & Wallace—Shields & Kane—Aeroplane Girls.

JOHNSTOWN AND PITTSBURG

Hal Johnson Co.—Elly—Barton & Sparling—Mason & Gwynne—Sherman & Rose.

PITTSBURG AND JOHNSTOWN

Ben Smith—Telephone Tangle—Claire & Atwood—Manning & Lee—Studies D'Art.

PITTSBURG

Crowdens Chums—Evelyn & M. Rose—Geo. P. Wilson—Gibson & Price—Alf Grant—Overseas Revue—Marjorie Coates—Witt & Winter.

PASSAIC

(First Half)—Bolger Bros.—Chas. Martin—Century Girls—Knowles & White—Chandon Trio. (Second Half)—Lady Ogatowaga—Leach & Wells—Frank Stafford Co.—Quinn & Caverly—Four Readings.

PHILADELPHIA

Keystone—Harry & Adelaide—Dolly Dumplin—Dan Coleman Co.—Rowland & Meehan—Honey Boy Minstrels.

Girard (First Half)—Singer Girls—Willie Smith—Alma Nielson Co. (Second Half)—Hedley Trio—Miss Cupid—Burns & Lynn—Mack & Brantley—Wm. Penn (First Half)—Geo. Stanley Sisters—Crane, May & Crane—Wilson & McAvoy—Jack Norton Co. (Second Half)—Koroll Bros.—Sylvester & Vance—Murphy & White—Royal's Elephants.

QUEBEC

Valda Co.—Nagyfys—Hickey & Hart—Denoise Sisters—Big City Four.

READING

(First Half)—Herbert Duo—Keene & Williams—Maker & Redford—Kirksmith Sisters. (Second Half)—Selbini & Royer—Heney, Lewis & Grace—Rolland, Kelly Co.—Grace Doro—Brown & Weston.

SYRACUSE

(First Half)—Lawrence Bros. & Thelma—Wilbur Held—Murphy & Koehmar—Havana—Nestor & Haynes—Tommy Allen Co. (Second Half)—Liddy & Liddy—Johnny Burns—Pinky—Finley Hill Co.—Nomo Japs.

SOUTH NORWALK

Bolger Bros.—Jack Golden—Pierson Lewis—Cunningham & Bennett—Peggy Brennan Co.

SARATOGA

Reckless & Arley—Sully & Kennedy.

SHENANDOAH

(First Half)—The Baltos—Boland & Knight—Wild & Hill—Melodious Six. (Second Half)—Alfred Farrell—Frear, Baggett & Frear.

STAMFORD

(First Half)—Arnold Grazer—Hayes & Tunis—Jack Golden—Virginia Pearson & S. Lewis. (Second Half)—Maurice & Moore—Helen Vincent—Mayo & Ford—Century Girls.

SHAMOKIN

(First Half)—Campbell & Ray—Calvin & O'Connor—Hanky Panky—Meehan & Newman—Nat LeBingwell Co. (Second Half)—The Rickards—Rose Allen Co.—Lamb's Manikins—Kelso & Lee—Melodious Six.

TORONTO

Laura Devine Co.—Dobson's Sirens—Orkin & Drew.

UTICA

(First Half)—Liddy & Liddy—King & Irwin—Travers, Douglas Co.—Arnold & Weston—Momeo Troupe. (Second Half)—Stars Record—Nestor & Haynes.

WILMINGTON

(First Half)—Peggy Hope Co.—Gertrude Morgan—Lowry & Prince—Rose & Dell—Mack & Brantley—Tom & Dolly Ward. (Second Half)—Fred & A. Whitman—Carleton & Tate—Sullivan & Myers—Jean & Valjean—Frank Mullane.

WHEELING

(First Half)—Sankus & Silvers—Dave Berbie—Nancy Boyer Co.—Morgan & Binder—New Leader. (Second Half)—Jean & Elsie—Cronin & Hart—Geo. Webb Co.—Welch & Austin.

WASHINGTON

(First Half)—Jean & White—The Melofuns—Eleanor Pierce Co. (Second Half)—Will Morris—Fisher & Hurst—Anita Arliss Boys.

WEST HOBOKEN

(First Half)—Casting Campbells—Big Trio—Kennedy Berle—Oscar Lorraine—Frank Stafford Co. (Second Half)—Herras & Wills—Anthony & Arnold—B. A. Rolfe Co.—Creedon & Davis—Cy Crompton Girls.

YORK

(First Half)—Weston & Marion—Heney, Lewis & Grace—Annabelle—Grace Doro—Melia & Bart. (Second Half)—Herbert Dare—Keene & Williams—Kirksmith Sisters—Dixie Four.

POLI CIRCUIT

Week of Jan. 9, 1922

BRIDGEPORT

Poli's (First Half)—Mankin—Harry Wardell—Barrett & Cunneen—Conroy & Yates—J. C. Mack Co. (Second Half)—LeClair & Samson—Carrell & Helvey—Burke, Walsh & Nana—William Hallen—Spirit of Mardi Gras.

Plaza (First Half)—LaCardo Bros.—Al Cappe—Anger & Packer—For Pitty's Sake. (Second Half)—Maxim & Morris—William Sisto—Pearls of Pekin—Jim & Flo Bogard.

HARTFORD

Palace (First Half)—Maxine & Bobby—Lowe, Feeley Co.—One on the Aisle—Bothwell Browne Co. (Second Half)—The Arnauts—Craddock & Shadney—Polly Moran Co.—Chas. Abearn Co.

Capitol (First Half)—Sabini & Grovini—Babcock & Dolly—Mabel Ford Revue—Howard & Lewis—Six Hassens. (Second Half)—Mankin—Stevens & Brunell—Jack Benny—Marion Vadie Co.

NEW HAVEN

Palace (First Half)—Bohn & Bohn—Jack Benny—Murray & Garrish—North & Holliday—Armand Kaliz Co. (Second Half)—Maxine & Bobby—Clifton & DeRex—Mary Lawlor Co.—Schwartz & Clifford—Bothwell Browne Co.

Bijou (First Half)—Maxon & Morris—Craddock & Shadney—William Sisto—Pearls of Pekin. (Second Half)—LaCardo Bros.—Smith & Nelman—J. C. Mack Co.

SPRINGFIELD

Palace (First Half)—Wardell & LaCosta—Fields & Fink—Clifton & DeRex—Burke, Walsh & Nana—Marion Yadie & Ottagy. (Second Half)—Paramo—Lowe, Feeley & Stella—Violet & Lois—Conroy & Yates—For Pitty's Sake.

SCRANTON

Poli's (First Half)—The Clown Seal—Conn & Albert—Arthur Astill—McCoy & Walton—Eva Shirley Co. (Second Half)—Baby Edna Kehr—Jay Raymond—Janet of France—Combe & Nevins—Family Ford.

WATERBURY

Poli's (First Half)—LaClair & Samson—Smith & Neiman—Violet & Lewis—William Hallen—Spirit of Mardi Gras. (Second Half)—Paul Levan & Miller—Al Cappe—One on the Aisle—Babcock & Dolly.

WORCESTER

Poli's (First Half)—The Arnauts—Stevens & Brunell—Mary Lawlor Co.—Polly Moran—Chas. Abearn Co. (Second Half)—Bohn & Bohn—Harry Wardell—Fields & Fink—Chambers & Allen—North & Holliday—Mabel Ford Revue.

Plaza (First Half)—Paul Levan & Miller—Paramo—Will O'Clare Co.—Carol & Helvey—Paul Dinus Revue. (Second Half)—Wardell & LaCos—Stone & Ioleen—Barrett & Cuneen—Six Hassens.

WILKES-BARRE

Poli's (First Half)—Baby Edna Kehr—Jay Raymond—Janet of France—Combe & Nevins—Family Ford. (Second Half)—The Clown Seal—Conn & Albert—Arthur Astill—McCoy & Walton—Eva Shirley Co.

W. V. M. A.

CHICAGO

Lincoln Hippodrome (First Half)—"Short & Sweet"—Colvin & Wood—Three Melville Bros. (Second Half)—Nippon Duo—Ray Fern & Marce—Doll Frolics—The Four Camerons—Capt. Betts' Seals.

American (First Half)—Hamlin & Mack—Jack George Duo—"Rubeville." (Second Half)—Fisher's Circus—Lewis & Rogers—"Short & Sweet"—Clay Crouch—Three Melvin Bros.

ATCHISON, KANS.

Orpheum—Tracy, Palmer & Tracy—Charles Seamon—Landolf & John.

BLOOMINGTON

Majestic (First Half)—Lulu Coates & Co.—Cliff Clark. (Second Half)—Jimmy Savo & Co.—Four Valentinos.

BARTLESVILLE, OKLA.

Odeon—Gardner & Aubrey—Bally Hoo Trio—Cook & Valdaire—Marie Doro.

CHAMPAIGN

Orpheum (First Half)—Noel Lester—Margaret Ford—Anderson & Graves—Max Bloom & Co.—Winton Bros. (Second Half)—Rialto & Lamont—Roberts & Clark—Trixie Friganza.

DAVENPORT

Columbia (First Half)—Ross, Ellis & Rose—Doll Frolics—Browning & Davis—Espe & Dutton. (Second Half)—Knight's Roosters—Watts & Ringgold—Lew Wells—Blossom Seely & Boys—Stone & Hayes—The Wonder Girl.

DECATUR

Empress (First Half)—Frank & Clara LaTour—Clay Crouch. (Second Half)—Austin & Cole—Hall & West—Anderson & Graves—Knapp & Cornalla—Hanako Japs.

ELGIN

Rialto (First Half)—Capt. Bett's Seals—John Geiger—Ross & Wyse Co. (Second Half)—Al Stryker—Buddy Walton—"Rubeville."

FORT SMITH, ARK.

Joie—Gardner & Aubrey—Barry & Whittledge—Wanzer & Palmer—Le Grobs.

GRAND ISLAND

Majestic—Ford & Packard—Ben Nee One—Chamberlain & Earl.

GALESBURG

Orpheum (First Half)—Rita Gould & Co.—Jack Hedley Trio. (Second Half)—Norris Novelty—Fisher & Lloyd—Ed & Birdie Conrad.

JOLIET

Orpheum (First Half)—Alf. Ripon—Dooley & Storey. (Second Half)—Klitter & Reaney—Ross & Wyse Co.

JOPLIN, MO.

Electric—Wendick & La Due—Frank & Gertie Fay.

KANSAS CITY, MO.

Globe (First Half)—Elliott Johnson Revue—Adams & Thomas—James Fulton & Co.—Ford & Price. (Second Half)—Kitty Thomas—Bennington & Scott—Tile & Tide.

LINCOLN, NEB.

Liberty (First Half)—Gordon & Gordon—Bud Walker—Yachting—Briscoe & Raub—Aerial Macks. (Second Half)—Manning & Manette—Minstrel Monarchs—Lawrence Johnston—Alex. Melford Trio.

MADISON

Orpheum (First Half)—Mourne Bros.—Franklin & Vincent—Wayne, Marshall & Candy—The Story Book Revue—Bob La Salle & Co.—Hanson & The Burton Sisters. (Second Half)—The Hennings—Nada Norrairie—Three Rubes—Walters, Bowers & Crocker.

OMAHA, NEB.

Empress (First Half)—Kitty Thomas—The Minstrel Monarchs—Chamberlain & Earl—Alex. Melford Trio. (Second Half)—Aerial Macks—Joe Martini—Tracy, Palmer & Tracy—Tom Brown's Yachting.

OKLAHOMA CITY, OKLA.

Orpheum (First Half)—Lutes Bros.—Connelly & Frances—Sully & Houghton—Sully & Thomas—Tony & George. (Second Half)—Hugh O'Donnell & Co.—Norton & Nicholson—Dave Schooler & Co.

ST. JOE, MO.

Electric (First Half)—Joe Martini. (Second Half)—Gordon & Lorton.

OKMULGEE, OKLA.

Orpheum (First Half)—Cook & Valdaire—Marie Dore. (Second Half)—Flaherty & Stoning—Coscia & Verdi—Bally Hoo Trio.

PEORIA

Orpheum (First Half)—Rialto & La Mont—Buddy Walton—Carlyle Blackwell & Co.—Klitter & Reaney—"The Wonder Girl." (Second Half)—Noel Lester & Co.—Margaret Ford—Jimmy Lucas & Co.

QUINCY

Orpheum (First Half)—Norris Springtime Frolics—Fisher & Lloyd—Ed & Birdie Conrad. (Second Half)—Rita Gould & Co.—Jack Hedley Trio.

ROCKFORD

Palace (First Half)—The Hennings—Nada Norrairie—Walters, Bowers & Crocker. (Second Half)—Monroe Bros.—Franklyn & Vincent—Wayne, Marshall & Candy—"The Story Book Revue"—Bob La Salle & Co.—Hanson & The Burton Sisters.

SIOUX FALLS, S. D.

Orpheum (First Half)—Foster & Peggy—Evelyn Phillips & Co.—Hall & Dexter—Smiles. (Second Half)—Marshall & Conner—McCormick & Wallace—Mellon & Renn—Hite & Rellow Revue.

SIOUX CITY

Orpheum (First Half)—Ritter & Kanipe—Ben Nee One—McCormick & Wallace—Kitty Doner & Co.—Kramer & Boyle—Sylvia Loyal. (Second Half)—Senlo—Hall & Dexter—Briscoe & Raub—Evelyn Phillips—Frances Kennedy—"Smiles."

SOUTH BEND

Orpheum (First Half)—Gibson & Betty—Alice Hamilton—Stuart Girls—Jack Lavier—Gautier Bros. (Second Half)—Kurt & Edith Kuehn—Howard & White—Colvin & Wood—Avey & O'Neill.

ST. LOUIS

Grand Opera—Palermo's Canines—Cook & Rosevere—"Dreams"—Fields & Harrington—One on the Aisle—Johnny Coulon—"A Night in Dixie"—Ernest Hlatt—"Sawing a Woman in Half."

SPRINGFIELD

Majestic (First Half)—Mack & Stanton—Chas. Burkhardt & Co.—Trixie Friganza. (Second Half)—Frank & Clara LaTour—Al Abbott—Carlyle, Blackwell & Co.—Moran & Mack—Winton Bros.

TERRE HAUTE

Hippodrome (First Half)—Fox & Conrad—Rusa, Liddy & Co.—The Great Lester—Jimmy Lucas—Four Camerons. (Second Half)—Fred Hughes & Co.—Alice Hamilton—Chas. Burkhardt & Co.—Gautier Bros.

TOPEKA, KANS.

Novelty (First Half)—Tracy, Palmer & Tracy—Our Future Home—Charles Seamon—Landolf & John. (Second Half)—Elliott Johnson Revue—Adams & Thomas—James Fulton & Co.—Ford & Price.

TULSA, OKLA.

Orpheum (First Half)—Hugh O'Donnell & Co.—Norton & Nicholson—Dave Schooler & Co. (Second Half)—Lutes Bros.—Connelly & Frances—Sully & Houghton—Sully & Thomas—Tony & George.

MARCUS LOEW CIRCUIT

NEW YORK CITY

State (First Half)—Brower Trio—Mahoney & Auburn—Herman Barrens—Billy Swede Hall & Co.—Carlo & Noll—Joe De Koe Troupe. (Second Half)—Sterling Rose Trio—Monte & Parti—Grace

(Continued on page 29)

HERE'S SOMETHING NEW

JAMES MADISON'S WEEKLY SERVICE

For TOP-NOTCH ENTERTAINERS

JAMES MADISON'S WEEKLY SERVICE is issued every Saturday and contains my latest monologues, gags, cross-fire acts, comedy speeches, parodies, etc.—all absolutely new and original. I wish as subscribers only successful performers who understand the advantage of buying their comedy material by the laugh rather than by the pound. I intend holding down the circulation of JAMES MADISON'S WEEKLY SERVICE and when the limit is reached,

subsequent applicants will be placed on the waiting list.

TERMS

MILLER ANSWERS STRATON

Last week, at a luncheon given by the Flatbush Lunch Club, at Oetjen's Restaurant, Brooklyn, the Rev. Dr. Harry Dwight Miller made a reply to the attacks made upon him by Rev. John Roach Straton of the Calvary Baptist Church, of New York.

Among other things said in his address, Dr. Straton declared: "As one New York preacher, I wish to enter my protest against any endorsement of the theatre, in its present condition, by the Christian church."

The Rev. Dr. Miller's reply was as follows:

"The theatre is not the enemy of the church, excepting when the church, through inane and unreasoning attacks, has placed the stage on the defensive. With the persecution which the stage has endured for generations, the unjust slander, the contempt hurled at actors, condemned as a class for the delinquencies of a few, we only wonder that the stage is not more antagonistic.

"I have never heard a slur at the church from the lips of any actor. The better producers and actors would rejoice to join hands with the church in a general movement for more sympathetic co-operation.

"It is because I see the potential possibilities of the drama if saved from the deliberate prostitution of its art which has characterized much of the trash which recently has been produced that I refused to

agree with those who stand like the ostrich, hiding their heads in the ground, and ignore the fact that the drama is influencing millions of persons for good or ill.

"If you cannot go to the theatre or dance and be religious, it may not be a mark of superior spirituality, but of some deficiency of religious type. We need to guard against religious asceticism and a strained other worldliness."

"VAMP" CONTEST AT REGENT

The Regent Theatre, at 116th street and Seventh avenue, a Moss house, has announced their "Vamp Contest," for amateur talent, January 25. The contest, the winner of which will be awarded a prize, is to discover the best female "vamp." The notice did not announce that the competition was open for the opposite sex.

It is expected that several representatives of the moving picture industry will be on hand, looking for new material as well as new people.

"WHIP MAN" IS NEW ACT

"The Whip Man," a melodramatic dancing act, starring Richard St. Elias, opened Monday for a showing. An eight-people act.

EDITH DAY SCORES CARLETON

LONDON, Jan. 23.—Edith Day roundly scored Carle Carleton, her husband, the theatrical producer, as being insanely jealous, tyrannically cruel and stated that he would allow her only \$50, out of the \$1,250 weekly that she earned.

Interviewed in reference to charges made by her producer-husband she stated that her relations with Pat Somerset, the English actor, were perfectly proper until the time that her husband began hounding her and forbidding her to have luncheon even with her lady friends. In answer to her husband's intention of divorcing her Miss Day said, "I hope that nothing stops his divorce from going through. But the only reason he is divorcing me now is because he is in love with someone else. I begged him to divorce me, but he would not do it out of spite.

"I do not deny his charges," Miss Day further stated, "I never tried to hide anything. I love Pat Somerset. I am living with him now and we intend to be together all our lives.

"The night I left my husband was on the night of the memorable party of the Duke of Manchester at the Maidenhead villa, when Carle appeared with a gun, threatening to take my life and his own because of Somerset." Miss Day stated that on that night Somerset was in London.

"Carle went to the Continent. He came back to London in January and told me he was broke and borrowed \$4,000 from me, at the same time begging me to return to him. I went back to playing with Pat. We have started in England in vaudeville and I have had twenty plays offered me since my return from Germany."

In conclusion Miss Day stated, "I am happy now with the man I love. I am proud to be with him and am ready to face the whole world. I hope that the girl who gets Carle will have better luck with him than I had."

RUSHING ARBUCKLE TRIAL

[SAN FRANCISCO, Jan. 23.—Attorneys for the defence of Roscoe Arbuckle, who is accused of killing Virginia Rappe, are in favor of granting the request of the jury that night sessions of the trial be held. Arbuckle's lawyers argue that the jury's request is an evidence that the fourteen men and women wish the trial to be as speedy as possible.

Judge Harold Louderback declared he would not call night sessions unless both sides wanted them.

The entire day was taken up with the testimony of E. C. Heinrichs, "consulting criminologist," who says he found on the door of room No. 1,219 in Arbuckle's suite in the Hotel St. Francis—the room where Miss Rappe was fatally injured—the imprints of the hands of Arbuckle and the fingerprints of Miss Rappe.

Attorney Milton Cohen, cross-examining him, asked if he had been able to see these imprints clearly through his reading glass. Heinrichs said he had not. Cohen then produced a book which Heinrichs admitted he had studied. The attorney read from it to prove that unless an imprint was so clearly defined as to be seen in detail through reading glasses it was generally useless to be photographed.

CONCERTS FOR IMMIGRANTS

Immigrants using the United States steamship lines will have music, beginning this week, as it has been announced that two employees of the company have finished weeks of work during which time they selected thousands of phonograph records, which, together with phonographs, have been installed in the steerage quarters.

The company has made a practice of improving facilities for the immigrants, and Thomas Hardy, commissary superintendent, and W. T. Robertson, shore steward, were efficient in their choice, so that the records are in many languages.

Personality and Stage **HERMAN** **ULIS & CLARK** **MINERVA** Direction **AL GROSSMAN**

LAURIE ORDWAY & CO.

IN VAUDEVILLE **IRENE FISHER** at the Piano

Direction—PETE MACK **BABE WARRINGTON** IN ARTISTIC DANCE CREATIONS

IN VAUDEVILLE WITH "MISS CUPID" COMPANY

CONN & ALBERT

BACK TO SCHOOL DAYS **BOOKED SOLID** **U. B. O.**

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Featuring Myrtle, The Girl with the dancing feet

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DAVE & TRESSIE

TWO DANCING DEMONS **Book All Bookers**

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A TRIPLE ALLIANCE OF HARMONY AND HUMOR

Direction—AL GROSSMAN

DAVE WINNIE

THAT ENTERTAINING ATHLETE **Dir. JIMMY DUNEDIN**

DAVIS, TANEAN & DAVIS **THE SUNSHINE BOYS**

WITH A DARK CLOUD

SIEGRIST & DARRO

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IN "A PHONIE EPISODE"

Representative—DAVID R. SABLOSKY

BURLESQUE ROUTES

COLUMBIA CIRCUIT

Al Reeves Beauty Show—Gayety, Pittsburgh, 23-28; Lyceum, Columbus, 30-Feb. 4.

Abe Reynolds Revue—Open, 23-28; Hyperion, New Haven, Jan. 30-Feb. 4.

A Whirl of Gayety—Open, 23-28; Empire, Providence, Jan. 30-Feb. 4.

Billy Watson Show—Gayety, Omaha, 23-28; Gayety, Omaha, 30-Feb. 4.

Big Jamboree—Gayety, St. Louis, 23-28; Star and Garter, Chicago, 30-Feb. 4.

Bits of Broadway—Star and Garter, Chicago, 23-28; Gayety, Detroit, 30-Feb. 4.

Bon Ton Girls—Palace, Baltimore, 23-28; Gayety, Washington, 30-Feb. 4.

Big Wonder Show—Star, Cleveland, 23-28; Empire, Toledo, O., 30-Feb. 4.

Bowery Burlesquers—Casino, Boston, 23-28; open, 30-Feb. 4; Hyperion, New Haven, 6-11.

Cuddle Up—Empire, Albany, 23-28; Casino, Boston, 30-Feb. 4.

Dave Marion Show—Columbia, New York, 23-28; Empire, Brooklyn, 30-Feb. 4.

Frank Flinney Revue—Gayety, Kansas City, 23-28; open, 30-Feb. 4.

Flashlights of 1922—Gayety, Montreal, 23-28; Gayety, Buffalo, 30-Feb. 4.

Follies of the Day—Gayety, Buffalo, 23-28; Gayety, Rochester, 30-Feb. 4.

Folly Town—Hurtig & Semons, New York, 23-28; Orpheum, Paterson, 30-Feb. 4.

Greenwich Village Revue—Olympic, Cincinnati, 23-28; Columbia, Chicago, 30-Feb. 4.

Garden of Frolics—Majestic, Jersey City, 23-28; open, 30-Feb. 4; Empire, Providence, 6-11.

Golden Crooks—Open, 23-28; Gayety, Omaha, Jan. 30-Feb. 4.

Girls de Looks—Empire, Providence, 23-28; Gayety, Boston, 30-Feb. 4.

Harvest Time—Open, 23-28; Gayety, St. Louis, Jan. 30-Feb. 4.

Hello 1922—Empire, Brooklyn, 23-28; lay off, 30-Feb. 4; Palace, Baltimore, 6-11.

Jingle-Jingle—Empire, Toledo, 23-28; Lyric, Dayton, O., 30-Feb. 4.

Jack Singer's Big Show—Bastable, Syracuse, 23-28; Colonial, Utica, 26-28; Empire, Albany, 30-Feb. 4.

Knick Knacks—Casino, Brooklyn, 23-28; Empire, New York, 30-Feb. 4.

Keep Smiling—Miner's, Bronx, New York, 23-28; Casino, Brooklyn, 30-Feb. 4.

Lew Kelly Show—Empire, Toronto, Ont., 23-28; Gayety, Montreal, Can., 30-Feb. 4.

Mollie Williams Show—Empire, Newark, 23-28; Casino, Philadelphia, 30-Feb. 4.

Maids of America—Casino, Philadelphia, 23-28; Miner's, Bronx, New York, 30-Feb. 4.

Peek-a-Boo—Lyceum, Columbus, 23-28; Star, Cleveland, 30-Feb. 4.

Rose Sydel's London Belles—Columbia, Chicago, 23-28; open, 30-Feb. 4.

Stop Lively Girls—Gayety, Detroit, 23-28; Gayety, Toronto, Ont., 30-Feb. 4.

Sam Howe's New Show—Gayety, Rochester, 23-28; Bastable, Syracuse, 30-Feb. 1; Colonial, Utica, 2-4.

Sporting Widows—Orpheum, Paterson, 23-28; Majestic, Jersey City, 30-Feb. 4.

Sugar Plums—Open, 23-28; Palace, Baltimore, 30-Feb. 4.

Twinkle Toes—Lyric, Dayton, 23-28; Olympic, Cincinnati, 30-Feb. 4.

Town Scandals—Hyperion, New Haven, 23-28; Hurtig & Semons, New York, 30-Feb. 4.

Tit-for-Tat—Gayety, Washington, 24-28; Gayety, Pittsburgh, 30-Feb. 4.

World of Frolics—Gayety, Boston, 23-28; Columbia, New York, 30-Feb. 4.

AMERICAN CIRCUIT

Baby Bears—Lyric, Newark, 23-28.

Bathing Beauties—Empire, Hoboken, 23-28.

Beauty Revue—Gayety, Minneapolis, 22-28.

Broadway Scandals—Howard, Washington, D. C., 23-28.

Chick Chick—Century, Kansas City, 23-28.

Dixon's Big Review—Gayety, Louisville, 23-28.

Follies of New York—Sandusky, O., 26; Elyria, 27; Lorraine, 28.

French Frolics—Open, 23-28.

Girls from Joyland—Allentown, Pa., 23; Easton, 24; Reading, 25; Trenton, N. J., 28.

Hurly Burly—Standard, St. Louis, 23-28.

Jazz Babies—Park, Indianapolis, 23-28.

Lid Lifters—Olympic, New York, 23-28.

Little Bo-Peep—Fall River, Mass., 26-28.

Lena Daly and Her Kandy Kids—Academy, Buffalo, 23-28.

Mischief Makers—Plaza, Springfield, Mass., 26-28.

Monte Carlo Girls—Howard, Boston, 23-28.

Miss New York, Jr.—Majestic, Scranton, Pa., 23-28.

Parisian Flirts—Open, 23-28.

Passing Review—Englewood, Chicago, 23-28.

Pacemakers—Empire, Cleveland, 23-28.

Pell Mell—Penn Circuit, 23-28.

Record Breakers—Cohen's, Newburgh, N. Y., 23-25.

Some Show—Playhouse, Baltimore, 23-28.

Social Follies—Open, 23-28.

Whirl of Girls—Gayety, Milwaukee, 23-28.

Whirl of Mirth—Park, Utica, 26-28.

STOCK CIRCUIT

Grown Up Babies—Bijou, Philadelphia, 23-28.

Harum Scaram—Gayety, Baltimore, 23-28.

Mike Kelly Show—Capitol, Washington, 23-28.

Puss Puss—Star, Brooklyn, 23-28.

Whirl of Gayety—Gayety, Brooklyn, 23-28.

ORPHEUM CLOSES

MONTREAL, Canada, Jan. 23.—The Orpheum Theatre, here, which had been playing American Burlesque Association shows, closed Saturday night. The business at the house was poor. The Orpheum in the future will probably play stock burlesque or pictures. A lease on the theatre up to May 1, 1922, is held by Harold Hevia.

MARGIE CATLIN IN "PEEK-A-BOO"

Margie Catlin, soubrette who opened with the "Bathing Beauties" at the Olympic two weeks ago, left New York for Columbus on Sunday to join "Peek A Boo." She will take Gertrude (Babe) Mullen's place.

VAUDEVILLE AT GRANTWOOD

The Grantwood Theatre, Grantwood, N. J., has resumed its former policy of vaudeville. The house runs vaudeville Wednesdays and Saturdays. Four acts and a feature film comprise the bill. The house is booked by Eli Sobel.

PLAY WEEK IN VAUDEVILLE

Don Trent and Blanche Barnett will play in vaudeville next week, while "Hello 1922" is laying off. They will rejoin the show Feb. 6 in Baltimore.

TOM DUFFY CLOSSES

Tom Duffy closed with the "Sugar Plums" at the Casino, Brooklyn, Jan. 21.

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"SUGAR PLUMS" WITH NEW BOOK AND CAST IS GOOD COMEDY SHOW

What a difference there was in the "Sugar Plums," that we saw at the Casino, in Brooklyn last week, than when we saw it at the Columbia early in the season. It is a different show. Billy K. Wells is now the owner. Wells has put on a new book, but has retained a few of the very best scenes that were formerly in the show, polishing them up some. He has an entirely new cast with the exception of Joe Freed, Tom Duffy and Nita Rose. Freed and Harry Coleman are featured.

Wells has put on a great comedy book and scenes that can't help but get over when properly handled. He calls the book "Up and Down the Line." The numbers were staged by Dan Dody and Ray Perez.

Harry Coleman has returned to burlesque after a year's absence on Broadway with the first class attractions. He is doing his eccentric comedy "drunk," "legit" and "dope" and is very successful. This young man is an actor, and as well as a comedian, his portrayal of each role is a classic. Coleman is an artist and a finished performer. His presence in a show is an asset and he keeps the performance going at a lively pace. He wears clothes of the latest style.

Freed, using a new make-up of an up-to-date, flashy "Dutchman" stands out better now than at any time we have seen him in the past. He has discarded the white make-up and the lines, as well as the wig, which is an improvement; he is also wearing neater clothes. In other words Freed has cleaned up and is putting over a different type of "Dutch" than he did heretofore. He is funnier and we like his work much better.

Klara Hendrix, in the leading feminine role, is seen to an advantage in many scenes as well as in her numbers. Miss Hendrix is a striking looking brunette, with a pleasing personality. She has a natural way of talking and delivering lines and is perfectly at home in the scenes. She can put a "Blue" number over well. Her costumes are beautiful.

Hughie Prest is a natty little dancing and singing juvenile. He is clean cut and wears his clothes well. He does several character bits creditably.

Phoebe Prest, a dancing ingenue, was successful in her numbers and in the scenes in which she appears. Her dresses are becoming.

Katherine Martin, a stately prima donna, rendered her numbers nicely. Her costumes are attractive.

Nita Rose, the soubrette, took care of her numbers in a clever manner. Her dancing is worth while.

Ernest Fisher is the straight man. Fisher worked well with the comedians and sang one number that was properly received.

Tom Duffy does several character bits and handles himself in fine form.

Wells has added out the "operating table" and has made it a big comedy scene. The scene in one with Coleman as a "legit" and Freed working up the comedy went over very big. It's the stage door scene that Coleman did with Solly Ward several years ago. Freed got more comedy out of this scene than anyone else since Ward did it. Coleman worked in it as only he can. He is in a class by himself in doing this. The apartment scene is another big laughing piece. Coleman and Freed had the audience in an uproar in it.

Miss Hendrix, in her specialty, scored when she sang a blue number. Hughie and Phoebe Prest offered a singing and dancing specialty that more than pleased. They opened with "Home Again Blues." They then went into an acrobatic dance that is a corker. They went so big that they were compelled to give an encore. They are very clever dancers.

The "drinking" scene with Freed and Miss Hendrix was well done and afforded lots of amusement. They both portrayed a couple getting intoxicated exceptionally well.

"Sugar Plums" is a corking fine comedy show, far above the average. It has a well balanced cast, a good looking chorus, beautiful costumes and is a show that is a credit to burlesque.

BROOKS IN VAUDE ACT

Tommy Brooks, formerly with Billy (Beef Trust) Watson for ten years, has joined the cast of the "Kentucky Five," a singing and dancing act, three boys and two girls. Brooks is featured with the act which opens the last half of this week at Bristol, Ct., under direction of Bert Jonas.

BESS MARSHALL MARRIES

HARTFORD, Conn., Jan. 20.—Bob Archer, electrician, and Bess Marshall, of the "Town Scandals" playing the Grand Theatre this city, were married today by Judge Murphy.

CLOG DANCING

without a teacher. You can easily learn from "The Clog Dance Book" by Helen Frost of Columbia Univ. Music with each of the 26 dances. Illustrations showing the steps. Cloth bound. Price \$2.50 delivered. Catalogue free. A. S. Barnes and Co., 30 Irving Place, N. Y.

EUROPEAN DANCER CANCELLED

Silacara, an European novelty dancer, who arrived in this country several weeks ago under contract with E. Thos Beatty, opened last week at the Olympic, as an added attraction with the "French Frolics." The act, according to a statement made by the management of the company, was not suited for burlesque and was cancelled after the Monday performance. The contract was for ten weeks at three hundred dollars a week.

THE TEMPLETONS ROUTED

"The Templetons," formerly well known in burlesque, have been routed over the Sablosky Amalgamated Circuit by Bert Jonas. They opened last Monday at the South Broad Street Theatre, Trenton, N. J.

DENTIST MARRIES

Dr. Simeon Steeves, well known dentist in the theatrical profession, was married on January 4 to Mrs. Beatrice Nottingham, of Savannah, Ga., at the Methodist Church at West End avenue and Eighty-sixth street, New York.

ROTHCHILD BILLING SHOW

Sammy Rothchild, former agent of the "Puss Puss" Company on the American Circuit, is now billing "Just Married," playing at the Nora Bayes Theatre.

JOE MERCER ILL

Joe Mercer, juvenile, is ill and confined to his home in Brooklyn. He will rejoin his show in a few weeks.

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WM. McNALLY

81 E. 125th St., New York

ORCHESTRA NEWS

PUTTING ON SHOW

Dan Dody, well known burlesque producer, and Abe Holzmann, head of the band and orchestra department of Jerome H. Remick & Co., are putting on a minstrel show for the benefit of a local institution of Orange, N. J. This event, which opens March 1st, is the sensation in the affairs of "The Oranges" every year, and this year's show is booked to play for different societies in Elizabeth, Newark, Paterson and other towns. Local talent make up the cast.

VESSELLA AT STEEL PIER

Oreste Vessella and his orchestra will open in February at the Steel Pier, Atlantic City. With one season excepted, this is the orchestra's sixteenth consecutive year at the resort. There will be a change in the leadership of the concert orchestra, it is rumored, and either J. W. Leman or Frank Merrick, it is said, will direct that branch of the musical entertainment at the Pier.

CLEFF CLUB FIVE ENGAGED

The Cleff Club Orchestra, a five-piece colored orchestra, has been engaged for the "Little White House Cafe," a new cabaret located at Amsterdam avenue and 73rd street.

Joe Roberts, formerly of Reisenweber's, has taken over the management of the "Little White House."

SIX QUEENS AT YOENG'S

Dolly Bergere and her Six Queens of Syncopation, who were formerly in vaudeville, are now playing the evening session at the Blue Bird Restaurant, and the afternoon session at Yoeng's Restaurant on the Churchill site. The orchestra is a singing combination.

YERKES' ORCHESTRA CLOSES

Yerkes' Happy Six Orchestra closed their two weeks' engagement at the Balaban & Katz theatres, Chicago, which concludes their fourteen weeks' tour of the Middle West. The orchestra is scheduled to come to New York before going out on another tour.

LEWIS LEAVING CLUB

Ted Lewis and his jazz orchestra closed at the Ted Lewis Club last Sunday night in order to go on tour with the "Greenwich Village Follies." One of Leo Reisman's combinations replaced the Ted Lewis orchestra at the club.

LE ROY SMITH IN VAUDEVILLE

LeRoy Smith's Symphonic Orchestra, originally from Detroit, have closed at Reisenweber's and are now in vaudeville with Charles Purcell, playing the Keith circuit.

FRY AT ATLANTIC CITY

Charles M. Fry has signed to play again at "Young's Million Dollar Pier," Atlantic City. Mr. Fry has booked the Original Benson Orchestra of Chicago to play at the Pier in conjunction with his own orchestra.

GATES DOING A REVUE

Billy Gates, formerly with Roscoe Ails, and now leading his orchestra at the Piccadilly Restaurant, is putting on an elaborate revue at the Piccadilly, which will open shortly.

EARL SHARP AT THE PRINCESS

SAN FRANCISCO, Jan. 23.—Earl Sharp, has succeeded Lester Stevens as musical director of the Princess theatre, here. Stevens has taken charge of the Fanchon & Marco orchestra, playing in Tate's cafe.

SPECHT LEAVES BEAUX ARTS

Paul Specht's Society Orchestra, which had an unusually successful run at the Beaux Arts, Atlantic City, have closed at that place and opened this week at one of the large Detroit hotels.

ORCHESTRA AT POWERS' THEATRE

CHICAGO, Ill., Jan. 23.—Musicians are back in Powers' Theatre here after an absence of years. Herbert Johnson is leader of the orchestra. "Mr. Pim Passes By" is the attraction at the theatre.

MILLER GOING TO PARIS

Ray Miller and his orchestra, now playing at the Folies Bergere, are going to Paris early in April. Miller is booked to supply the music at one of the big resorts.

GOLDMAN BAND TO TOUR

The Goldman Band, with Edwin Franko Goldman, will make an extended concert tour of the country, following the usual summer season at Columbia University.

SILVERS AT THE JOLSON

Louis Silvers is conducting the orchestra at the Jolson 59th St. Theatre.

\$20,000 FOR ACTORS' FUND

The fortieth annual benefit of the Actors' Fund of America, was held last Friday, at the Century Theatre, which was donated for the cause. The box-office receipts for the yearly event reached \$20,000.

As always, under the Frohman regime, the program was a huge success, with every branch of the amusement world being represented. It was all told, an entertaining vaudeville. The performance was under the management of Alexander Leftwich, who directs and manages these benefits for Mr. Frohman.

The following artists appeared: Lynne Fontanne, May Vokes, Wilton Lackaye, Ernest Truax, Maclyn Arbuckle, Harlan Dixon, Marie Callahan, Miss Juliet, John Steele, Dooley & Sales, Ina Claire, Emanuel Lowe, Robert Warwick, Julia Sanderson, Donald Brian, Joseph Cawthorne, Florence Eldridge and Marie Doro.

Programs, with a cover design by John Held, Jr., were sold in the lobby of the theatre by an array of hostesses, who among them had many members of society.

A one act drama, "The Other Mrs. Bellis," written by Noel Leslie, and produced by Frank Reicher of the Theatre Guild, and in contrast to this a burlesque called "Lovers," by Alexander Leftwich, were presented.

NEW SCENES FOR HIPPODROME

Two important changes were made in the Hippodrome last week. R. H. Burnsides once more resorts to stage spectacles and uses the full stage for two he has written. The first is "The Land of Imagination," with a ballet entitled "The Butterflies and the Bees."

The second scene, which is billed as "Some Street in Some Village," will introduce the Hippodrome Quartette in a medley of songs, and the Happy Hoboes.

In both of these spectacles the entire cast and ensemble will be used.

NEW ACTS

BERT ERROL

Theatre—Colonial.
Style—Impersonations.
Time—Seventeen minutes.
Setting—Special.

This English singer's trip to this country at this time notes a number of changes in his old act. In his new offering he appears in both tuxedo and woman's attire and is also assisted by his wife, who dances.

He opens in an evening gown, and sings a number that displays the range of his voice to the best advantage. His next number is done in a wedding gown and to the tune of "The Bells of St. Mary." Following this, he announces that his next number will be done in man's attire. He returns, dressed in a tuxedo and sings a number supposed to have been written by his pianist.

His wife then enters and puts over a dream dance and a toe specialty. With her exit, Errol announces that he will return to the female dress and makes a quick change to another evening gown.

The last part of the act is done in "one" and consists of one number and the introduction of his wife.

The act today is considerably more interesting than his past performances because of its variety. It consists of more than straight singing, but at that Mr. Errol seems capable of a bigger effort.

E. H.

RAY HUGHES AND PAM

Theatre—58th Street.
Style—Comedy.
Time—Twelve minutes.
Setting—Special drop in "one."

The Pam part of this act is Miss Pam Sanderson, late of the legitimate field, while Ray Hughes has, up until this time, appeared in various acts in vaudeville. The act opens with the young woman's entrance, closely followed by Hughes, who takes a stage fall on coming through the drop. When the lady exits, Hughes makes another comedy fall and gets a laugh when the carpet is pulled from beneath his feet.

The woman returns in a changed costume, and the two go through a series of gags that have little in their favor but their age. A song by the woman finds Hughes in the box where he clowns for laughs and then comes back on stage.

A pit fall at this point goes over for the only hit in the act. Hughes falls down in the pit and comes up with a dirty face. Why he falls no one can tell, and this, the biggest laugh of the act, loses most of its possibilities for not having the logic so necessary to a bit of this kind.

The woman by far makes the best impression and appears to have considerable ability. As an act it is not strong enough for anything bigger than the better small time.

E. H.

ROSE AND KING

Theatre—Keeney's.
Style—Comedy skit.
Time—Ten minutes.
Setting—In "one."

Rose and King opened with the usual double song, which was followed by a number of old wheezes that went over fairly well. The man played the piano much too loud for the woman's voice and used the sustaining pedal in such a manner as to obviate all chances of harmony. The woman sang to this accompaniment and did poorly.

The man, in his talk, made divers remarks that were detrimental to the woman, who he declared was his wife. These remarks were done in a loud tone of voice and devoid of the usual subtlety.

The only redeeming spot in the offering was the rendition of the popular number "Mandy." This song was really well done and should have received a better hand for the work.

The act, as it stands, needs a lot of new material to fit the abilities of the two performers, and should be well rehearsed. Then it may stand a chance to hold down a pot in the "pop" houses.

D. S. B.

ETHEL GILMORE & CO.

Theatre—State.
Style—Dancing.
Time—Twelve minutes.
Setting—Special.

In this act Miss Gilmore is assisted by five girls. It is exclusively a dancing offering and needs only a little work to smooth it up to make it big time material.

Four girls open the act in one, before special drop. The act then goes in "2½" with Miss Gilmore and the other girl in a very pretty and well executed routine.

The four girls then offer a Scotch interpolation, costumed in pretty little white dresses that creates a very beautiful picture. Miss Gilmore and her assistant then give an American Indian dance, all done on the toes with some wonderful exhibitions of toe balancing. As a closing all six do an Indian number.

The act is neat, well dressed and well staged. It has a big time atmosphere about it that takes it out of the ordinary class of dance acts and speaks well for its future.

E. H.

PARTNER WANTED—Lady or gent to do straight singing-talking act. Send photo. Write Williams, care Lipsky, 118 Pulaski St., Brooklyn, N. Y.

ACTS

Plays, Sketches, Minstrels Written. Terms for a stamp. E. L. GAMBLE, Playwright, East Liverpool, Ohio.

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FORMERLY THE BUCKINGHAM, LOUISVILLE, KY.

WHALLEN BROS., LOUISVILLE, KY.

SEASON'S COMEDY SUCCESS

HERBERT **WILLIAMS** AND **WOLFUS** HILDA
In "FROM SOUP TO NUTS"
B. F. KEITH CIRCUIT

VAUDEVILLE BILLS

(Continued from page 25)

Cameron—Regal & Mack—Cardo & Noll—Dance Evolutions.

American (First Half)—Goldie & Ward—Four Brown Girls—Bernard & Meyers—Choy Ling Foo Troupe—Rhoda Bernard & Co.—Ed Farrell & Co.—Bart Doyle—Four Eugene Boys. (Second Half)—Dodd & Gould—Joe De Koe Troupe—Demarest & Williams—Phina & Co.—Mahoney & Auburn—Billy Swede Hall & Co.—Hughie Clark.

National (First Half)—The Rackos—Harry Sykes—Lehr & Bell—Burke & Toohy—Evelyn Gilmore & Co. (Second Half)—Marvel & Faye—Chas. Gibbs—Brower Trio—Fox & Britt—Jack Walsh & Co.

Orpheum (First Half)—Flying Howards—Phil Adams—Wahl & Francis—Kimberley & Page—Morley & Chesleigh—Jack Walsh & Co. (Second Half)—Brosius & Brown—Four Brown Girls—Heim & Lockwood—Senator Murphy—Brava, Barra & Trujillo.

Greely Square (First Half)—Frank Shields—Dodd & Gould—Whalen & King—Eddie Bond—Brosius & Brown. (Second Half)—Four Eugene Boys—Goldie & Ward—Marie Russell & Co.—Roberts & Boyne—Criterion Four—Stevens & Dovejoy.

Avenue B (First Half)—Mills & Miller—Al & Mary Royce—Sally Fields—Pot Pourri Dancers. (Second Half)—Prince Cherze—Furman & Fairman—The Cris—Tabor & Green—Gilmore Ballet.

Delancey St. (First Half)—Jas. & Bessie Aitken—Monte & Parti—Marie Russell & Co.—Senator Murphy—Brava, Barra & Trujillo. (Second Half)—Cross & Santoro—Cooper & Lane—Pot Pourri Dancers—Eddie Clark & Co.—Huling's Seals.

Boulevard (First Half)—The Braminos—Lucille DuBois—Bennett & Lee—Phina & Co.—Heim & Lockwood Sisters. (Second Half)—Wally, Ferraro & Wally—Andy & Louise Barlow—Herman Berrens—Carle & Inez—Sally Fields—Jack Powell Quintette.

Lincoln Square (First Half)—Huling's Seals—Stevens & Dovejoy—Eddie Clark & Co.—Jack Powell Quintette. (Second Half)—Jas. & Bessie Aitken—Al & Mary Royce—Makarenko Duo—Lane & Freeman—Hazel Green & Band.

Victoria (First Half)—Frank & Mazie Hughes—Criterion Four—Regal & Mack—Frank Hurst & Co.—Skelly & Heit Revue. (Second Half)—The Rackos—Rhoda Bernard & Co.—Whalen & King—Bobby Henshaw & Co.—Carl Nixon Revue.

BROOKLYN

Fulton (First Half)—Valentine & Bell—Chas. Gibbs—Gordon & Healy—Lane & Freeman—Melody Festival. (Second Half)—Frank Shields—Bennett & Lee—Burke & Toohy—Bernard & Meyers—De Wolf Girls.

Palace (First Half)—Armstrong & Tyson—Mack & Dean—Tabor & Green. (Second Half)—Ziegler Duo—Gordon & Healy—Betty Bond—Paul Dennis & Co.

Metropolitan (First Half)—Sterling Rose Trio—Cooper & Lane—Mark Hart & Co.—Fox & Britt—De Wolf Girls. (Second Half)—The Braminos—Morley & Chesleigh—Kimberley & Page—Sossman & Sloane—Choy Wing Foo Troupe.

Gates (First Half)—Wally, Ferraro & Wally—Andy & Louise Barlow—Carl & Inez—Demarest & Williams—Doraldina. (Second Half)—Valentine & Bell—Harry Sykes—Wahl & Francis—Barnes & Worsley—Doraldina.

HOLYOKE

(First Half)—Ed Gings & Co.—Mack & Lee—Golden Bird—Basil & Allen—Downing & Bunin Sisters. (Second Half)—Theodore Trio—Grindell & Esther—Zeke & Randolph—Elsie White—Holiday in Dixie.

BALTIMORE

Forrest & Church—Jean Roydell—Mabel Tallaferra & Co.—Murray Voelk—Franchini Bros.

BOSTON

(First Half)—Bender & Herr—De Nile, Don & Everett—Grace & Eddie Parks—Renee Noel & Co.—Barron & Burt—Dance Follies. (Second Half)—Aerial De Groffs—Broughton & Turner—Margaret Marie—Martha Hamilton & Co.—Weston & Eline—Topics & Tunes.

WASHINGTON

Col. Dimond & Granddaughter—Curry & Graham—Josie Flynn's Minstrels—Monte & Lyons—Howard & Brune.

TORONTO

De Pierre Trio—Howard & Brown—Arthur De Voy & Co.—Smiling Billy Mason—Tollman Revue.

PROVIDENCE

(First Half)—Aerial De Groffs—Broughton & Turner—Margaret Merle—Martha Hamilton & Co.—Weston & Eline—Topics & Tunes. (Second Half)—Bender & Herr—De Nile, Don & Everett—Grace & Eddie Parks—Renee Noel & Co.—Barron & Burt—Dance Follies.

GEORGE M. COHAN'S

FORMER

DANCING MASTER

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TWO SHOWS NOW IN PREPARATION...

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MONTREAL

Australian Delsos—Mason & Bailey—Dorothy Burton & Co.—Friend and Downing—St. Clair Twins & Co.

SPRINGFIELD

(First Half)—Theodore Trio—Grindell & Esther—Zeke & Randolph—Elsie White—Holiday in Dixie. (Second Half)—Ed Gings & Co.—Mack & Lane—Golden Bird—Basil & Allen—Downing & Bunin Sisters.

HAMILTON

The Haynoffs—Maidie De Long—Hayes & Lloyd—Moore & Fields—Fred Gray Trio.

HOBOKEN

(First Half)—The Homer Girl—Clark, Mitchell & Stone—Hazel Green & Band. (Second Half)—Cody & King—Donald & Donald—Five Musical Queens—The Harlequins.

NEWARK

Three Martells—Taylor & Francis—Let's Go—Jas. Thornton—Quinette Hughes & Co.

INSTILL OPERA CO. PRESIDENT

CHICAGO, Jan. 23.—Samuel Instill, wealthy public utilities man, was elected president of the Chicago Opera Company, replacing Harold F. McCormick, president of the International Harvester Company, at a meeting of the board of trustees held last week. The name of the opera company was changed to the Civic Opera Association of Chicago. Mary Garden was retained as director-general of the opera company.

Gen. Charles G. Dawes and Richard T. Crane, Jr., were elected vice-presidents, Charles L. Hutchinson, treasurer, and Stanley Field, secretary of the association.

The reorganized opera association takes up the burden of financing dropped by Mr. and Mrs. McCormick, who recently withdrew their standing offer to make good up to any amount the yearly deficit of the Chicago Opera Company. Mr. Instill issued a statement after his election in which he stated that the first purpose of the association is to complete the five-year guarantee fund of \$500,000 a year and make grand opera permanent in Chicago.

"The financial management and policy of the new organization," the statement says, "will be in control of a permanent finance committee consisting of Samuel Instill, Stanley Field, John J. Mitchell, John C. Shedd and L. B. Kuppenheimer."

VAUDEVILLE ACTRESS DIES

Dixie Mason, a vaudeville actress, died at the Harlem Hospital last Sunday night from what surgeons declared was an overdose of some drug.

A few hours after her death, Martin J. Ryan, a chauffeur, was arrested on a charge that he had assaulted her, but the charge was changed to homicide at the West 135th Street Station house, and Ryan was held without bail.

The police say that Ryan admitted that he struck up an acquaintance with the girl shortly after she left the Buckingham Hotel, where she resided, and that they were riding until midnight Saturday night. He said the girl became unconscious and he was afraid to tell anybody, and on the advice of a drug clerk took the girl to the hospital where she died.

The police have received word from the girl's stepfather, J. M. Terrell, of Danville, Va., that he is on his way to New York.

The deceased is said to be the wife of a wealthy New Yorker named Bliss.

NESBIT EVICTED FROM TEA ROOM

Evelyn Nesbit, former vaudeville actress, has been evicted from her tea room at No. 235 West 52nd street. The furnishings, dishes and kitchen utensils were placed in the street when she was unable to pay the rent of the establishment.

Miss Nesbit is living in a furnished room at No. 227 West 52nd street, where she is ill in bed. She said she was only fifteen days behind in her rent, due on the tea room, when they came in and put her things on the sidewalk.

The former Mrs. Harry K. Thaw had sent out messengers for financial aid but they returned empty-handed. The furnishings of the tea room were taken by her maid and the janitor of a nearby building to an empty room located in the house in which she resides.

A real estate agent for Lee and J. J. Shubert, who own the building in which Miss Nesbit operated her tea room, said Miss Nesbit owed two months' rent. She paid about \$300 monthly.

ROSENTHAL OPENS IN DUBUQUE

CHICAGO, Jan. 23.—Lew Rosenthal, connected for some time with the Western Vaudeville Managers' Association, has entered the booking field, specializing on fairs and has opened offices in Dubuque, Ia. He has closed his offices here in the Majestic Theatre Building, and will make his headquarters exclusively in the Iowa city.

The personnel of the new offices consists of Walter De Oria, office manager; Donald Sweet, Marie James, Frank Caesar, Frank LaTour salesmen; Evelyn Donner, accountant; Danese Coffee and Adel Johnson.

ERROL'S DAUGHTER ILL

According to a cablegram received by Bert Errol and his wife, Ray Hartley, English vaudeville performers playing here, it was learned that their little daughter, Betty, who contracted influenza during the Christmas holidays while at the home of Errol's people, has been stricken with rheumatic fever. The child, who is eleven years old, is critically ill. The Errols may change their date of sailing, which is scheduled for Feb. 7th, because of the child's illness.

MARIE LOHR FOR THE HUDSON

Marie Lohr, the English actress, and manager of the Globe Theatre, London, will make her first American appearance at the Hudson Theatre on January 30, in "The Voice From the Minaret," a play by Robert Hichens. An entire English cast will support Miss Lohr and the production will be the one formerly at the Globe Theatre, London, by Miss Lohr when she originally presented the piece and played the principal role.

JEAN SOUTHERN RECOVERING

Jean Southern, who has been in a southern hospital for the last several months, suffering from a cancer on her foot, will be discharged from the George Washington Hospital, Washington, D. C., the first of March, it is expected.

The cancer, by means of various operations with radium, X-ray and knife, has been removed, it is said.

SINGER SUED FOR \$250,000

As he was leaving his home last Thursday night, on his way to the Metropolitan Opera House, where he appeared in "The Barber of Seville," Mario Chamlee was served with a summons to appear in the Supreme Court in a suit brought against him by Antonio Bagorzi, a musical agent, for \$250,000 for an alleged breach of contract.

FIDELITY CONCERT POSTPONED

The first Sunday concert of 1922, given by the Actors' Fidelity League, has been postponed until Sunday evening, Jan. 29. The Fidelity has announced its intention of continuing these concerts, which have proved to be of value to the aspiring playwright, as well as to the young actor.



For Men
With
Crooked Legs
The
Trousers Garter
Pat. May 18, 1910
It makes the trousers hang straight whether the knees bend inward or outward.
It holds Socks Up and Shirt Down
It is not a "Form" or "Harness." It contains no "pads," "air-cushions," "metal springs," etc. It is simply a beautiful garter fitting inside knee curvature, self adjustable.
If your dealer hasn't it, descriptive circular, sealed envelope containing no advertiser's matter mailed free.
Address
The T. Garter Co.
Not Inc.
Lock Box 596, South Bend, Ind. Department A.

NEW "WILD CAT" AT PARK

Wilfred Glenn accomplished the surprising feat, Saturday, of learning the music of the title role in "The Wild Cat," in one hour and took Marion Green's part at the night performance with no small credit to himself, while the doctor massaged the wrinkles out of Mr. Glenn's vocal chords caused by a sudden cold. Mr. Glenn's first appearance on the operatic stage was with "The Wild Cat," but he is known in every phonograph factory in America, having a repertoire of over eight hundred records made during the last five years since he came to New York from San Francisco. Mr. Glenn returned to the east of the Peninsula opera last night and will be with the company when it begins a brief tour next week in Baltimore before going to Chicago.

Attractions at City Theatres

BELASCO W. 44th St. Evgs. 8:15 Mts. Thurs. & Sat., 2:15

DAVID BELASCO Presents

Leonore Ulric

as KIKI

A Character Study by Andre Picard

B. F. Keith's **PALACE** Broadway and 47th St. Mat. Daily at 2 P. M. 25, 30 and 75c. Every night, 25, 30, 75, 10, 15, 20.

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A HIPPODROME
Pat. State Mkt. \$1.00
State Evs. 10c, Sat., \$1.50

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THIS WEEK

LIDLIFTERS

Next Week—BABY BEARS

BROOKLYN THEATRES

Gayety Theatre Throop Ave. & Broadway

BURLESQUE

AS YOU LIKE IT!

Empire Theatre Ralph Avenue and Broadway

HELLO 1922

Next Week—DAVE MARION SHOW

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Always a Good Show

THE BEST IN BURLESQUE

2 BIG CONCERTS EVERY SUNDAY

Casino Theatre

KNICK KNACKS

Next Week—KEEP SMILING

DEATHS

EDWIN M. RYAN, well known actor, died last week at his home in Bridgeport after a long illness. He became known throughout the country in his success in "Peck's Bad Boy." In the early eighties he was a member of the team of Clooney and Ryan, Dutch act, and after that played with other well known actors and in famous parts.

He is survived by his widow, Ida May Smith, one daughter, Mrs. John J. Carroll, and one brother, Rev. Edward Ryan. He was a member of the Eagles, Knights of Pythias and the Actors' Association.

The funeral was held last Saturday afternoon and he was interred at Park Cemetery.

MRS. TRIxie RAYMOND ALDRICH died January 16th, at the French Hospital following an operation. She was thirty-two years old, and for fourteen years was connected with the Shubert management and a member of every Winter Garden cast that played there. She resided at 524 West One Hundred and Sixty-ninth street and is survived by her husband Jack Aldrich, a member of McIntyre and Heath's show, "Red Pepper."

**May He Rest in Peace
Our Beloved Son and Brother
HARRY S. CLARK**

Who Died Jan. 13, 1922
GONE BUT NOT FORGOTTEN!

**SAM. S. CLARK
ROBERT S. CLARK
MRS. LILLIAN HOWARD
MR. and MRS. WM. S. CLARK
Hotel De France, New York**

CHARLES FREDERICK BURKHARDT, a bass violinist and formerly for a number of years a member of the Metropolitan Opera House orchestra, died on Monday of this week at the residence of his daughter, Mrs. Seymour Kline, at 346 President street, Brooklyn. He was born in Germany and had been a resident of Brooklyn for over forty years.

MISS REGINA CAMPBELL, actress, twenty-five years old, died last Friday at her home in White Plains, due to a nervous breakdown as a result of overwork. She recently completed a tour of the United States and Canada with the Davis Players of Camden, N. J.

Miss Campbell was a graduate of St. John's Academy and began her theatrical career by appearing in amateur sketches, at White Plains and other places.

TIMOTHY FAUST died at his residence, No. 9142 Eighty-fourth street, Woodhaven, L. I., on Monday of this week. He was born in New York thirty-one years ago and for a number of years was prominent in vaudeville, and was connected with the Sam Curtis act entitled "School Days." He is survived by his widow, Mrs. Isabel Faust, a son, a daughter, two sisters and three brothers, also his mother, Mrs. Ida Faust.

FREDERICK GUEST, well known as a Shakespearian actor, died January 20, of heart failure.

He was for many years associated with Madame Majeska and Julia Marlowe, Marie Wainwright, Otis Skinner, Henry Miller and others.

Of late years he devoted his time to motion picture work. He was interred at Calvary Cemetery January 23rd.

"CLEANING UP" MOVIES

Characterizing former Postmaster General Hays as the "possible Landis of the Movies," the Reverend Robert McCaul declared Sunday in his sermon at the Washington Avenue Baptist Church, Brooklyn, N. Y., that "we have confidence that even the salary of \$150,000 a year will not attract him, provided he fails to 'clean up the movies.'"

Dr. McCaul further stated:

"If Mr. Hays cleans up the movies as effectively as would a State board of censors, will the movie people like him any better than they now like the prospect of such a board?" Dr. McCaul asked. "If Mr. Hays succeeds, we shall be indebted to him."

"However, the process is simple if the men who control the movies wish to clean up. They can do it themselves, without Mr. Hays."

BENEFIT AT WINTER GARDEN

The Winter Garden performance Monday night was for the benefit of Israel Orphan Asylum, 274 East 2nd street, with a branch at Arverne, L. I. A committee headed by City Judge Gustav Hartman took over the Winter Garden for the night, disposing of the seats at an advanced price to a capacity audience that rocked with merriment.

EQUITY FILES BRIEF

(Continued from page 4)

000.00 in this country, a saving of \$20,000.00.

The revenue to be derived will be very large.

Let us assume with a 60% duty two-thirds of the industry is saved to this country and only one-third goes abroad. Let us further assume that the annual consumption is 750 films at an average cost of \$75,000.00. This covers, of course, only feature films and has nothing to do with news reels, comics, educational and other features which go to make up a program.

The total value of these is \$56,250,000.00. One-third of this is \$18,750,000.00 and 60% of this is \$11,250,000.00.

EDITH GOULD FILES BIG SUIT

Edith Kelly Gould, who will be seen in "Pins and Needles," filed a new action Monday in the County Clerk's office against Frank J. Gould, to whom she was married October 29, 1910.

The suit is to recover \$160,000 she alleges she has spent for her support since they separated in 1918. It is closely connected with her divorce action.

Before she can realize her wish, however, the Appellate Division must rule that the divorce Mr. Gould obtained in Paris is not valid here. Supreme Court Justice Mullan has ruled the Paris decree was valid and dismissed Mrs. Gould's divorce suit.

Beginning this week, Mrs. Gould will appear as leading lady in "Pins and Needles," in which she starred in London last season.

In the present suit Mrs. Gould states their separation came about through no fault of hers, but because of Mr. Gould's "cruel conduct, frequent intoxication and loose moral habits." Before they separated, she says, he spent \$50,000 a year on her. His income now, she asserts, is \$200,000 a year.

Mrs. Gould gives this itemized account of what it costs her to live each year: Clothing, underwear and shoes, \$18,000; automobile, \$4,000; apartment, \$6,000; food, \$5,000; entertainment, \$5,000; doctors' bills, \$2,000; dentist, \$1,000; and dancing and music lessons, \$4,000.

"STICK UP" STARTS

"The Stick-Up," Pierre Loving's little play, was acted Monday night in the Macdougall St. Theatre.

This playlet of Celestial satire is presented as the last of three short pieces and probably is the only one of the lot that will attract many into this somewhat inaccessible district. The Provincetown Players have given it the best mounting and casting at their command, with Ernest Freeman as the Kid, Jack Gude as Pete and Eugene Lincoln as the Cowcatcher. The elusive intent and turn of the play, however, call for expertness in the acting art as well as in that of direction and setting. In the hands of Mr. Belasco "The Stick-Up" would become a thing of real importance.

"A Little Act of Justice," by Norman Lindau, finds the Provincetown folk back dealing in the question of proper retribution to men who betray girls. In this case an erratic uncle of the girl is made to slay the betrayer with a stone while her father and the father of the betrayer are planning a marriage. It is pretty sickly stuff.

The second playlet is called "Footsteps" and does nothing more than portray a woman who, after twenty-six years of feigning illness in her attempt to lure back her girlhood sweetheart, dies when that gentleman finally appears. The actual death, it is presumed, is brought on by the realization of the fact that he represents being tricked into coming.

WRITER GETS BIG OFFER

L. Ruth Stoddard, author of many song lyrics and writer of motion picture scenarios, has received an attractive offer to go to the Pacific coast to write scenarios for one of the big motion picture producing companies.

"FOLLIES" GIRL CONVALESCING

CHICAGO, Jan. 23.—Convalescing at the Columbus Hospital from an overdose of veronal, Mary Lygo, a former "Follies" girl, insists that she had no intention of ending her life, that it was only a mistake, although at her luxuriously furnished apartment at 2764 Hampden Court, two unmailed letters were found which seem to point out to the fact that she was wearied of her life. One of the letters was addressed to Gordon C. Thorne, a wealthy stock broker and man about town, to whom, Miss Lygo asserts, she was to have been married this Wednesday.

Miss Lygo was removed to the Columbus Hospital on Thursday of last week after she had slept three days because of the overdose of veronal. The maid at her apartment said that when her mistress took the veronal she said that "she wanted to sleep for a long, long time."

At the home of Gordon Thorne's mother, Mrs. W. C. Camp, 3314 Sheridan Road, it was said that Thorne was at Palm Beach, Florida, where he had gone for a rest.

Thorne's mother showed no inclination to sympathize with Miss Lygo's unfortunate plight.

"She has repeatedly tried to drag Gordon down," Mrs. Camp declared. "That woman shall never marry my son. She was our guest here over the Christmas holidays and I treated her with every care and kindness. But she was determined to have Gordon and continually urged him to get married right away and to ignore my wishes. I told Gordon I did not want him to marry her. He has gone to Florida for a rest—and I hope he will forget her."

The letter written by Miss Lygo read as follows:

"My Darling:

"Mary feels so badly tonight, loving you so much. After I'm gone, you will realize what my love meant."

"I don't mind your drinking, dear, if you can stand it—but I know you can't, and I love you so much I do want to see you a big man instead of a slave to liquor. Sometime you will know that isn't everything in life."

"I only hope you will never have to suffer as much as I have had to suffer since knowing and loving you, and please always remember the law of compensation."

"Still I love you."

The other letter, which was addressed to her mother, Mrs. T. Goodall, of No. 1055 East 51st street, Los Angeles, California, read:

"Darling Mother:

"I am so sorry if I bring you sorrow. But I will not if you will only stop to think that I am not happy and, therefore, seek rest."

"Some of us are not made as strong as others; we must be pitied, instead of censured. Don't blame Gordon; he isn't to blame. It is his companions. His mother suffers as much as I do."

"Mother, please understand and don't be sorrowful, as I shall be so happy when I have no more earthly cares. Everything I won is yours, with my love. Your only baby."

"IRENE."

WANTS MARRIAGE ANNULLED

Before Justice Burr, in the Supreme Court, last Friday, Mrs. Jean Cunningham, actress, asked for an annulment of her marriage to Edward Cunningham, an actor. She asked for the annulment on the grounds that at the time of her marriage, which took place five years ago she had not reached the lawful age of consent, and that she regretted her hasty marriage and one week after the ceremony ran away and went to the home of her mother, Mrs. Laura Sullivan of Denver. Mrs. Cunningham testified that she met her husband in Los Angeles in 1916, and married him without notifying her mother.

Cunningham did not put in an appearance and offered no defense, and decision was reserved by Justice Burr.

NEW ACT READY

Al Sternie and Harry Bloom will shortly be seen around New York in a new act entitled, "Exponents of History."

LETTER LIST

GENTLEMEN
Ayers, Walter
Bonner & Power
Cahill & Ro-
malne
Clifford, Larry
Cooke, H. Car-
digan W.
Cox, Jimmie
DeAlmo, John
Diederickson, Geo.
Ferguson, Henry
Foster, Willard
Fox, Will H.
Geiser, Harold F.
Gindes, Louis

Halls, Frank
Holland, Maurice
Janis & Chaplow
Lewis, Andrew
Lynch, W.
Kinnard, Jack
Mackay, Edw.
Merlan
Morrissey, John
O'Burriel & Vio-
lette
Reynolds, Ray
Sharkey, Ronald
Stillman, G.
Villa & Strigo
Waters, Tom
White, Ed B.

Woodford, Robt. D.
LADIES
Du Breaux, Marie
Earle, Louise
Fox, Grace C.
Forrest, Kristeen
Hebron, Marion
Hutchins, Rose
Jordan, Iva
Lasher, Marie
Luker, Eleanor
Merta, Emily
Mitchell, Bebe
Nack, Estelle
Reynard, Gladys
Rigoletto, Betty
Winters, Maxie

NAUTCH DANCE IS POEM

Indian culture, like the old Greek, employs a single name for the common art of acting and dancing, and this word "natya" in its vernacular form becomes "nautch," writes Ananda Coomaraswamy in the *Dial*. Nowadays the old Indian drama scarcely survives upon the actual stage, nor has it ever been reproduced in Europe or America; but authentic Indian acting does survive in the nautch, where instrumental music, song and pantomime are inseparably connected.

Here "the song is sustained in the throat, the theme is demonstrated by the hands, the moods are shown by the glances, and the meter is marked by the feet." A set of one or two hundred bells is worn on each ankle. The construction is very definite—so many movements to so many beats; and more than this, each gesture has a definite meaning.

An Indian handbook of dramatic technique consists of a dictionary of gesture: we have twenty-four movements of the head, forty-four glances, six movements of the brows, twenty-eight single hands, twenty-four combined hands, etc. Each of these gestures, like a word, indicates an emotion, object, idea or action, so that a sequence of gestures makes a sentence, and an entire dance tells a story.

As we said before, this gesture language is constructed on metrical patterns, so that the dance is like a poem with a definite form like a sonnet. By contrast with this, modern Western acting and impressionistic dancing exhibit the characteristics of prose. In Western art, even in reading poetry, the meaning, as it were, is underlined: in Oriental art the audience is trusted to know what are the essential motifs and what accessory. The expression of emotion is always strictly dominated by the rhythm; in other words, the art is a conscious utterance, and is never surrendered to the control of personal feeling.

Further, the Oriental art is never an amusement, never mere decoration. Neither is it concerned with problems of psychology or conduct or the criticism of life; it is an office, following the movement of the world, whereby men may come to understand that every business is unstable, and thus attain to full self-consciousness and spiritual freedom.

HOPKINS TO REVIVE "THE DELUGE"

Arthur Hopkins, is planning to revive the play, "The Deluge," during the week of January 30th at the Plymouth theatre. "The Deluge," was first presented at the Hudson theatre in August 1917. The heat at the time was terrible, and this doubtless affected the run of the piece which lasted but two or three weeks. It was well received, by critics however, all of whom, enthused over the realistic storm scene.

Margot Williams, will play the only feminine role in the piece, and Robert McQuade and Edward G. Robinson will be seen in their original parts.

HOLMES QUILTS VAUDEVILLE

The tour of Taylor Holmes in Shubert Vaudeville will be terminated in Chicago on Saturday as he has been recalled to New York to rehearsals with a legitimate Shubert production.

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